TRIBUNE TOWER COMPETITION

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CHICAGO TRIBUNE TOWER COMPETITION

VOLUME I

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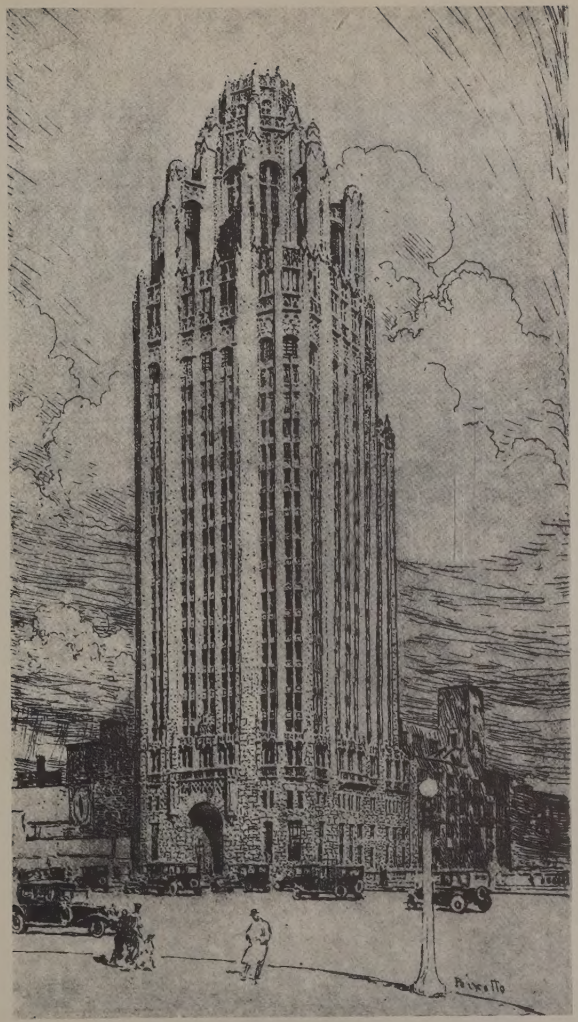
RIZZOLI NEW YORK

This Rizzoli Edition first published in 1980 is a slightly abridged reprint of *The International Competition for a New Admiinistration Building for the Chicago Tribune, MCMXXII: Containing All the Designs Submitted in Response to the Chicago Tribune's $100,000 Offer Commemorating Its Seventy Fifth Anniversary, June 10, 1922.* Copyright 1923 The Tribune Company.

LC 80-51371
ISBN 0-8478-0333-5

Printed in the U.S.A.



THE INTERNATIONAL COMPETITION FOR A NEW ADMINISTRATION BUILDING FOR THE CHICAGO TRIBUNE MCMXXII

CONTAINING
ALL THE DESIGNS SUBMITTED
IN RESPONSE TO
THE CHICAGO TRIBUNE'S
$100,000 OFFER COMMEMORATING
ITS SEVENTY FIFTH
ANNIVERSARY, JUNE 10, 1922

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THE craving for beauty thus set forth by The Tribune is imbued with romance; with that high Romance which is the essence, the vital impulse, that inheres in all the great works of man in all places and all times, that vibrates in his loftiest thoughts, his heroic deeds, his otherwise inexplicable sacrifices, and which forms the halo of his great compassions, and of the tragedy within the depths of his sorrows. So deeply seated, so persistent, so perennial in the heart of humanity is this ineffable presence, that, suppressed in us, we decay and die. For man is not born to trouble, as the sparks fly upward; he is born to hope and to achieve."

LOUIS H. SULLIVAN
in the
Architectural Record

INTRODUCTION

THE Chicago Tribune's One Hundred Thousand Dollar Architectural Competition, announced on June 10, 1922, attained a three-fold objective:

It coincided with the seventy-fifth anniversary of The Chicago Tribune, coming as a fitting commemoration of three-fourths of a century of amazing growth and brilliant achievement.

It had for its prime motive the enhancement of civic beauty; its avowed purpose was to secure for Chicago the most beautiful office building in the world.

It aimed to provide for the world's greatest newspaper a worthy structure, a home that would be an inspiration to its own workers as well as a model for generations of newspaper publishers.

Diamond Jubilee

THE Chicago Tribune made its initial appearance on June 10, 1847—four hundred copies printed on a hand press in a single room in a building at Lake and La Salle Streets. Chicago was then a frontier town with a population of about 16,000. Out of the tiny hamlet settled on a swamp has come a roaring metropolis—fourth city of the world. The Chicago Tribune, truly part of Chicago and meshed with its destiny, has also grown; four major wars has it reported,

The first issue of The Chicago Tribune, June 10, 1847, was printed in a building on the southwest corner of Lake and La Salle Streets.

—the Mexican, the Civil, the Spanish-American, the World War; it fought for Lincoln and still fights for what Lincoln fought for; it has covered nineteen presidential campaigns, the World's Fair;—through strikes, panics, violent social and racial disturbances it has come—each day contributing no mean share to the political, social, and economic development of Chicago and the Middle West. Today The Tribune numbers in its employ over thirty-one hundred men and women, whose efforts, co-ordinated, produce over four million Tribunes every week.

With such a historic background, with such achievement to record, with such an organization for which to provide "headquarters"—it is little wonder that The Chicago Tribune did its utmost to make its new Administration Building one that would achieve in architectural expression what The Tribune had achieved as a living factor in the life of the community. The Tribune had helped materially in the building of a world-city in a new world; *it would give to that city the ultimate in civic expression—the world's most beautiful office building.*

WHEN the Tribune Building, at Madison and Dearborn Sts., an eighteen story, $1,800,000 structure, was erected in 1902, it was considered adequate for The Tribune's mechanical and housing requirements for a long time to come. But in less than twenty years, because of tremendously increased circulation and amplified organization it was outgrown. A new site was considered—one removed from the congested "Loop," yet centrally located. Chicago's downtown district had already spread to the south and west, but these expansions had meant merely the erection of office buildings and the resultant increase of business activity in the localities affected by the expansion. The development of North Michigan Avenue, however, promised just the proper co-ordination of effort between property owners and city officials to achieve a far greater measure of civic beauty.

At this time Michigan Avenue, which had come to be the main traffic artery to the north, wound a tortuous way over the river. Various measures were proposed and discussed and finally $13,000,000 was voted to straighten, widen and improve it.*

In 1919 The Tribune purchased property which, with Michigan Avenue improvements completed, would number 431 to 439 North Michigan Avenue. On part of this property (see pages 25 and 28), The Tribune Plant was erected, in 1920—frankly a building built for the swift and efficient production of Tribunes. The Tribune Tower was to stand between The Plant and the Boulevard.

This site is a most happy one for a building of great beauty. It will command a general view from all directions—it is the salient point of the potential wonder mile of North Michigan Avenue—place for the world's most beautiful office building!

Choosing the Winner

ANNOUNCEMENT of The Tribune Tower Competition came on June 10, 1922. The date set for the closing of the contest was November 1, 1922. One month's grace was allowed for the arrival of drawings from distant points. By December 1, 1922, the final date, two hundred and four designs were received. Fifty-nine more designs were received after the competition closed. Two hundred and sixty designs are reproduced in this volume.

The jury of award, comprising Alfred Granger

*COLONEL ROBERT R. MCCORMICK, co-editor of The Tribune, says in this connection:

"In 1904 or '05, Carter Harrison appointed a committee of aldermen to work in conjunction with a similar committee of the South Park Board to devise means of widening Michigan Avenue. Henry Foreman was Chairman of this committee and I was Secretary. At that time Mr. Lawson favored a plan for a tunnel from Randolph street and Michigan boulevard to some place on the north side (I believe preferably the present outer drive).

"Another plan suggested was double-decking Michigan Avenue originally to connect with Rush street, but afterwards with the idea of connecting with Pine street at Ohio.

"Our committee had two other members, Ernest Graham and Jarvis Hunt. Jarvis Hunt, in my presence, made the first suggestion of the present boulevard although he advocated a still wider boulevard than the one we have.

"Our committee recommended the improvement substantially as it has been built, but Mayor Dunne's board of local improvements was hostile. The project was later taken up by the Chicago Plan Commission, and the rest is public history. . . . "

In 1849 the office of The Tribune was moved to a room over Gray's grocery store at the northwest corner of Lake and Clark Streets, moving a year later to 173 Lake Street.

of the American Institute of Architects and Capt. Joseph M. Patterson, Col. Robert R. McCormick, Edward S. Beck and Holmes Onderdonk of The Tribune, was assisted by an advisory committee, consisting of B. M. Winston, chairman; Alderman Dorsey Crowe, Alderman E. I. Frankhauser, Sheldon Clark, Harry A. Wheeler and Joy Morton.

By November 23, one week before the winners were to be announced, twelve designs had been selected by the advisory committee—any one of which, they reported, would be "a credit to Chicago, Michigan Avenue and The Tribune." These numbers were:

47	104	151	78	18	83
90	72	23	69	111	141

On November 29, with the jury of award and the advisory committee tentatively committed to a decision, design Number 187 was cleared through the customs from Finland. Jury and committee, hurriedly re-assembled, were so struck with the colossal beauty of the eleventh hour entry that they immediately included it in the designs to be considered in the final decision. (See page 42, Report of the Jury of Award).

On December 3, 1922, the decision of the jury was announced as unanimously in favor of the following order of award:

Design Number 69
by John Mead Howells
and Raymond M. Hood
New York
First Prize . . . $50,000

Design Number 187
by Eliel Saarinen
Helsingfors, Finland
Second Prize . . $20,000

Design Number 90
by Holabird & Roche
Chicago
Third Prize . . $10,000

The remainder of the total of $100,000 goes in $2,000 allotments to the following ten American architects who were invited to enter the competition and who did enter:

Bliss & Faville		San Francisco
Bertram G. Goodhue		New York City
James Gamble Rogers		"
Benjamin Wistar Morris		"
John Mead Howells, Raymond M. Hood	*Associates*	"
Holabird & Roche		Chicago
Jarvis Hunt		"
D. H. Burnham & Co.		"
Schmidt, Garden & Martin		"
Andrew Rebori		"

Twenty-three Countries Represented

THE Tribune Tower Competition brought world-wide response because it was given world-wide publicity. Announcements appeared in metropolitan newspapers in the United States, in The Tribune's European Edition, in other newspapers throughout Europe, in architectural trade journals. From June, 1922, until January, 1923, a series of pages in Rotogravure and Coloroto was run in The Sunday Tribune, giving examples of architectural achievement through the ages. This attracted wide attention, and gave weekly evidence of The Tribune's high resolve.

Thus the artistic thought, the architectural ideas, of twenty-three countries were drawn into the competition. The architects of the world inadvertently formed a league, as it were, for new and bold treatment of the theme of the skyscraper—one that is to make architectural history for generations to come.

Tribune Tower Designs Shown In Twenty-seven Cities

AFTER the award in the Tribune Tower Competition had been made, the Tribune received requests from all parts of the country for the exhibition of the original drawings entered in the contest. These requests were from art institutes, art associations, architectural schools, from nearly all chapters of the American Institute of Architects, and from large universities and educational institutions of the country.

On January 1, 1923 The Tribune made an announcement stating that, "For the stimulation and encouragement of better designs in skyscraper architecture, its appreciation by the public, and the consequent achievement of beauty in big buildings, The Tribune will undertake a traveling exhibition of many of the drawings entered in the Competition.

"The importance of such an exhibit in furthering the advance of architecture, especially in the study of the skyscraper, cannot well be exaggerated. The designs in some instances have cost the architects competing from $1,000 to $10,000 each. With twenty-three countries represented, the exhibition will show the ideas of the great architects from all parts of the world."

The entire expense of the exhibition was borne by The Chicago Tribune. One hundred

and thirty-five perspective drawings, each 36x 66", were selected for the exhibition. All of them were framed and all were insured for a sum aggregating $150,000. To insure safety of the drawings and quick delivery, the designs were shipped only by express, making 27 stops and covering 7,500 miles, the shipment weighing 5,200 pounds.

It was decided that the first exhibit should be made at the University of Illinois. The Tribune, on December 8th and 11th, 1922 had received requests from David Kinley, President of the University and from L. H. Provine, in charge of the Department of Architecture—"We hope that it may be possible to have these drawings for exhibition at the University of Illinois in the near future. Our department is your department as we belong to this great state of Illinois and it would be a fine recognition of the University if these drawings were available for exhibition purposes here before they are sent out on any extended tour of exhibition."

The University of Illinois has the largest enrollment of any school of architecture in the country. The exhibition was received at the University with open arms. The installation of the exhibit at other art institutes and universities was more elaborate, but nowhere were the drawings received with more appreciation. Some of the professors and students spent their entire time studying the designs during the three days they were shown at the University.

Afterwards the drawings were exhibited at many of the principal universities and colleges in the country, George Washington University, St. Louis, Mo., University of Nebraska, Lincoln, Neb., University of Michigan, Ann Arbor, Mich., Carnegie Institute of Technology, Pittsburgh, Pa., Syracuse University, Syracuse, N. Y., * McGill University, Montreal, Canada, Harvard University, Cambridge, Mass., Massachusetts School of Technology, Boston, Mass., Yale University, New Haven, Conn., Princeton University, Princeton, N. J., Pennsylvania State College, State College, Pa. and the University of Pennsylvania, Philadelphia, Pa.

Everywhere the students at these institutes and universities greatly appreciated the opportunity to study the drawings. The architectural student sees much more in a drawing than the layman and the impression created by the exhibition of all the best drawings submitted in one of the great competitions of architectural history will be lasting. Many students stated that they had learned more architecture in three

* The following is typical of the comment received by The Chicago Tribune concerning the Exhibit:

Mr. Holmes Onderdonk, April 5, 1923.
c/o Chicago Tribune, Chicago, Illinois.

My dear Mr. Onderdonk:

It is but fitting that we should write you a word of appreciation in connection with the Exhibition of the competitive drawings for the Chicago Tribune Tower which we had here at the University in this Department last week. . . . It has been of invaluable service to the students of the Department. They literally camped in the Exhibition room and for all that the Exhibition was here just before the Easter vacation, our students certainly made the most of it. The Exhibition attracted a wide interest both of college people and of city folks and the press of the city gave certain publicity to the Exhibition.

days viewing The Tribune drawings than they had learned in several months in their classes.

On the tour of the country, in addition to universities and colleges, the exhibition was also made at many important public institutions—at the Minneapolis Institute of Arts, Minneapolis, Minn., at the request of Russell A. Plimpton, Director of the Institute—at the Detroit new public library under the auspices of the Michigan Society of Architects—at the Cleveland School of Arts under the auspices of the Cleveland Chapter of the American Institute of Architects—in the hall of the Women's Club at York, Pa., under the auspices of the Southern Pennsylvania Chapter of the American Institute of Architects—at the Armory at Scranton, Pa. under the auspices of the Scranton Society of Architects—at the United States National Museum, Washington, D. C., at the request of Frederic A. Delano of Washington—at the Montreal Art Gallery at the joint request of the Art Association of Montreal, the Architectural Department of McGill University and the Province of Quebec Association of Architects.

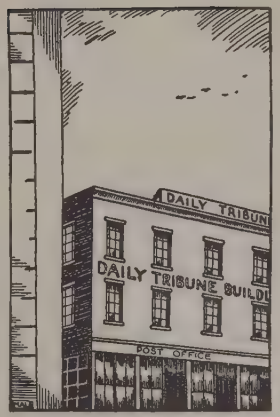
. . . This is the greatest thing of its kind, without doubt, since Architecture has been a profession and nothing better could have been done for the education of students of Architecture, and the public as well, as has been done in sending this Exhibition through the country. In my opinion it will prove to be an educational factor in a measure similar to what the great expositions have been. We all recall what an impetus was given to the study of Architecture and to architectural development by the World's Fair. I believe this Exhibition will have a similar effect, in a measure, and I commend you people highly for going to the trouble and expense of sending this Exhibition around the country. . . .

FREDERICK W. REVELS, *Director*
Syracuse University, Department of Architecture,
College of Fine Arts, Syracuse, N. Y.

For a week, in connection with a motion picture exhibition of other Tribune activities, the drawings were shown at the Waldorf-Astoria Hotel, New York, at the Convention of the American Newspaper Publishers' Association. They were also shown at Kansas City on the main floor of the Gloyd Building under the auspices of the Kansas City Chapter of the American Institute of Architects and the Kansas City Art Institute, and at Peoria, Illinois, under the auspices of the Central Illinois Chapter of the American Institute of Architects in Convention Hall of the Peoria Life Building.

At Chicago in May 1923, an exhibition of eighty-five drawings was made for fifteen days at the Art Institute, occupying the entire center gallery at the top of the main stairway. 25,000 people visited the Institute during this period. The Tribune, in December 1922, had placed all the drawings on display for a month at the Lake Shore Trust & Savings Bank Building, 605 North Michigan Avenue, before the traveling exhibition was undertaken, and consequently Chicago people have had a splendid opportunity to see the drawings.

At the time this was written, the exhibit was still on tour and before July 1, 1923 will be shown at the John Herron Art Gallery, Indianapolis, the Milwaukee Art Institute, Milwaukee, Wis., the Madison Art Gallery, Madison, Wis., and the Albright Art Gallery, Buffalo, N. Y.



In 1852 The Tribune moved into the Evans Block at 53 Clark Street. It was on the west side of the street just off of the alley between Lake and Randolph Streets, where the Ashland Block now stands. The circulation of The Tribune at this time was 1,200.

*"THERE is no precedent for this great contest, which has drawn upon the genius of the old world and the new. The competitive method is adopted in the case of public buildings with increasing frequency, but the new Tribune Building will be the first privately owned edifice the design for which was awarded in a prize competition open to the world. There never has been such a contest and it is very doubtful that there ever will be another.

"The Tribune's desire to erect the most beautiful and distinctive office building in the world, we believe, is now certain of fulfillment. The response to the offer of The Tribune was worthy of the occasion. Three designs receive prizes, but there are a dozen or more any one of which if erected would, in our opinion, easily surpass any office building in Chicago and compare favorably with the highest achievements in this field of architecture anywhere.

"Thus the competition has achieved in a noteworthy way not only The Tribune's purpose to procure for itself the most beautiful and distinctive building, but its secondary object to stimulate architectural genius and bring forth works of beauty. It is hoped all the highly meritorious designs which have failed of receiving prizes will appeal to individuals and corporations intending to build. At least a score are much above the average of the best modern office building and would be a credit to any city or street in the world. It is The Tribune's hope that these splendid designs will be realized as many as possible, in Chicago. The designs, collectively speaking, are the most important expression of modern utilitarian architecture ever presented for analysis and comparison. They may be considered an encyclopedia of the architecture of the skyscraper. Genius, exceptional talent, experience, ingenuity, and inspiration have contributed richly and we are confident its influence will be widespread and lasting.

"The greatest architectural contest of history will result not only in achievement of what The Tribune announced as its desire, the most beautiful and distinctive office building in the

Reproduction of an advertisement in "La Libre Belgique" announcing The Chicago Tribune Competition.

100,000 dollars en prix aux Architectes

« LA CHICAGO TRIBUNE » a été fondée le 10 Juin 1847. Pour célébrer son septante-cinquième anniversaire, le journal projette la construction d'un nouvel immeuble qui devrait constituer un monument d'une beauté majestueuse, une œuvre capable d'inspirer les journaux de l'Univers entier et qui serait un local digne du plus grand journal du monde.

Pour arriver à réaliser le plan le plus parfait, la « CHICAGO TRIBUNE » offre 100,000 dollars de prix aux architectes.

Le concours est libre et international.

Chaque concurrent est invité à fournir des dessins montrant les élévations Ouest et Sud et la perspective vue du Sud-Ouest, sans plans détaillées des spécifications.

Les demandes de participation doivent être introduites avant le 1er Août 1922. Les plans seront soumis entre cette date et le 1er Novembre 1922.

Pour tous renseignements, les architectes désireux de participer à ce concours sont priés de s'adresser sans délai à MM le Colonel R.R. Mc Cormick et le Capitaine Patterson, directeurs de la « CHICAGO TRIBUNE », aux bureaux à Paris, 5, rue Lamartine.

The Chicago Tribune
THE WORLD'S GREATEST NEWSPAPER

**From The Tribune's Editorial Page of December 3, 1922.*

world, but it will produce many other beautiful buildings. It will give Chicago an architectural gem of the first water and it will add permanently to the resources of the modern architect a mine of new ideas and suggestions. This was the hope of The Tribune and it has been fully realized."

PROGRAM OF THE COMPETITION

THE Chicago Tribune proposes to erect an office building upon its North Michigan Avenue property for the housing of its executive and business departments, the project to include enlarged quarters for the steadily expanding departments now operating in the Plant Building. The new structure will be erected directly in front of the Plant with a frontage of 100 feet along Michigan Boulevard, and will become the headquarters of this great city newspaper. In addition to ample facilities for present operations, the building will be adaptable to the future expansion of all departments.

To erect the most beautiful and distinctive office building in the world is the desire of The Tribune, and in order to obtain the design for such an edifice, this competition has been instituted. In opening the competition, The Chicago Tribune is following a well-recognized method of procedure and is being guided by the recommendations and usage of the American Institute of Architects as outlined in the Standard Form of Competition Program.

The Competition will be of international scope, qualified Architects of established reputation in all parts of the world being eligible, and not more than ten (10) Architects or firms of Architects of repute in the United States will be specially invited to submit designs. The names of the specially invited Competitors will be announced simultaneously with the publication of the Program of the Competition. Architects wishing to submit designs under the general invitation shall file their applications and credentials mentioned hereinafter, on or before October 1, 1922. At that time the full list of Competitors will be available. Each of the specially invited Architects will be compensated to the extent of $2,000, but no compensation other than the opportunity to win one of the prizes shall be available to the Competitors who participate under the general invitation.

The ten best designs selected from those submitted in response to the general invitation shall be given equal consideration with the designs of the specially invited Competitors. Final judgment upon the twenty or less designs will then be made by the Jury of Award, whereupon cash prizes will be awarded as follows:

For the winning design, an award of.....$50,000
For the design placed second..... 20,000
For the design placed third..... 10,000

It is understood that the winner of the Competition if properly qualified shall be engaged by the Owner as Architect for the building, and that the above-mentioned $50,000 awarded for the winning design shall be included as a part of his fee. Should the award result in the selection of a Competitor who in the opinion of the Owner is not properly equipped to execute this commission, the Owner shall pay the cash prize of $50,000 to the said Competitor for the winning design and require him to associate with a qualified Architect of the Owner's selection as hereinafter set forth, and in that event the name of the winning Competitor shall appear upon all plans as "Associate Architect."

After the award the Owner reserves the right to reduce the building size and to make such changes in the "Conditions and Requirements of the Building" (Part IV) as it may consider advisable. However it is understood that these changes are to be made from the drawings submitted in competition without expense to the Owner by the Competitor or Architect selected by the Owner for the execution of the commission, but any expense involved through changes required after proceeding with working drawings and specifications, shall be borne by the Owner. The Architect appointed for the execution of the project shall have the full and usual authority of Architect of the Work during the construction of the building, under and in accordance with the terms of the schedule of charges and the principles of professional practice of the American Institute of Architects. He will be required to enter into a contract of agreement with said Owner in the terms hereinafter stated.

In 1869 The Tribune was installed in the first building of its own construction, a $225,000.00 four-story structure at Dearborn and Madison Streets. This building was destroyed in the Chicago Fire in 1871.

Throughout the program the word "Owner" is used to indicate either The Tribune Building Corporation as the Owner or those to whom the Owner has delegated the authority. In the use of the word "Architect" or "Competitor," the singular number shall include either an individual, a firm of Architects, or two or more Architects associated for the purpose of this Competition. Mandatory provisions are so indicated. Failure to comply with any mandatory requirement of the program will preclude an award to a Competitor, or will constitute grounds for the annulment of any award in his favor.

1. Proposed Building:

The proposed building will be erected upon the unoccupied portion of The Tribune property at 431 North Michigan Ave. The building site has a frontage of one hundred (100) feet on Michigan Avenue and extends one hundred thirty-five feet eleven and one-half inches (135′-11½″) east along Austin Avenue.

2. Authority:

The Tribune Building Corporation has authorized Colonel Robert R. McCormick and Captain Joseph M. Patterson to select an Architect to prepare plans for, and supervise the erection of the building.

3. Architectural Adviser:

The Owner has appointed as its Professional Adviser, Howard L. Cheney, A. I. A., 7 South Dearborn Street, to prepare this program and to act as its adviser in the conduct of this Competition.

4. Competitors:

In order to participate in this Competition, Architects must file applications on or before October 1, 1922, accompanied by sufficient evidence of their education, ability, and experience to satisfy the Owner and the Professional Adviser. The Owner reserves the full and uncontrolled right to pass upon the eligibility of all applicants to participate in the Competition. It is a mandatory condition that any associate-ship, as one Competitor by and between Architects generally practicing separately and desiring jointly to participate in this Competition, must be stated in the application mentioned hereinabove as well as furnishing the evidence of education, ability and experience of each; if the applicants' evidence is satisfactory to the Owner, the names shall be bracketed as one Competitor.

5. Jury of Award:

The Owner agrees that there shall be a Jury of Award consisting of five members as follows: One Architect who has been approved by the Illinois Chapter of the American Institute of Architects and four members of The Tribune Building Corporation. The Personnel of the Jury of Award shall be as follows:

Alfred Granger, A. I. A.
Colonel Robert R. McCormick
Captain Joseph M. Patterson
Edward S. Beck
Holmes Onderdonk

6. Authority of the Jury:

The Owner agrees that the Jury above named shall select the ten best designs from among those submitted in response to the general invitation to the Competition; these will then be grouped with the ten or less designs submitted by the specially invited Competitors, and the Jury in final judgment will select from the twenty or less designs the one which is adjudged by them the most meritorious, also the designs for the second and third awards. A written report will be sent to the Owner designating the three prize designs by numbers. The Owner will then consider the designs ranked first, second, and third in conjunction with the report of the Jury, whereupon, without learning the identity of the Competitors, it will name as the winner of the Competition the author of the design selected by the Jury for the award of the first prize.

7. Examination of Designs and Award:

The Professional Adviser will examine the designs to ascertain whether they comply with the mandatory requirements of the program, and will report to the Jury any instance of failure to comply with these mandatory requirements. The Owner further agrees that the Jury shall satisfy itself with the accuracy of the report of the Professional Adviser and shall place out of competition any design which does not comply with these mandatory requirements. The Jury will carefully study the program and any modifications thereof which have been made through communications (see Section 11). Careful consideration will then be given to all designs and the final judgment made as hereinbefore provided.

In making the recommendations and awards the Jury will affirm that it has made no effort to learn the identity of the various Competitors, and that it has remained in ignorance of such identity until after the awards have been made.

8. Report of Jury:

Upon selection of the winning design the Jury shall make a full report embodying its reasons for said selection and the classification of the two designs placed next in order of merit. After the award a copy of this report accompanied by the names of the prize winners will be sent by the Professional Adviser to each of the twenty or less Architects whose designs have received consideration in the final judgment.

9. Exhibition of Drawings:

The Chicago Tribune reserves the right to publish any or all of the designs submitted.

10. Use of Features of Unsuccessful Designs:

Nothing original in any design other than of the design awarded First prize shall be used without the consent of,

or compensation to, the author of the design in which it appears. In case the Owner desires to make use of any individual feature of an unsuccessful design the same may be obtained by compensation to the designer to be mutually agreed upon.

11. Communications (Mandatory):

If any Competitor desires information of any kind whatever in regard to the Competition or the program, he shall ask for this information by anonymous letter addressed to the Professional Adviser, and in no other way, and a copy of this letter and the answer thereto will be sent simultaneously to each Competitor, but no request received after October 15, 1922, will be answered.

12. The Anonymity of Drawings (Mandatory):

The drawings to be submitted shall bear no name nor mark which could serve as a means of identification, nor shall any such name or mark appear upon the wrapper of the drawings, nor shall any Competitor directly, or indirectly, reveal the identity of his design or hold communication regarding the Competition with the Owner or with any member of the Jury, or with the Professional Adviser, except as provided for under "Communications" (see Section 11). It is understood that in submitting a design, each Competitor thereby affirms that he has complied with the foregoing provisions in regard to anonymity, and agrees that any violation of them renders null and void this agreement and any agreement arising from it.

With each set of drawings must be enclosed a plain, opaque, sealed envelope without any superscription or mark of any kind, same containing the name and address of the Competitor. These envelopes shall be opened by the Professional Adviser after the final selection has been made and in the presence of the Jury of Award.

13. Delivery of Drawings (Mandatory):

The Drawings submitted in this Competition shall be enclosed in portfolios, or securely wrapped and properly protected with stiff boards. The drawings together with the typewritten statement called for under the heading of "Drawings" (see Section 15G) shall be without any mark of identification and shall be enclosed in a sealed wrapper, on the outside of which shall be lettered in typewriting the words "Drawings for the New Tribune Building" and nothing else. This sealed package shall be accompanied by a sealed, unmarked, opaque envelope enclosing the name and address of the Competitor. The sealed package and the envelope shall be enclosed in a sealed wrapper to make one package, unmarked except for the address in typewriting: Howard L. Cheney, Room 1202, 7 South Dearborn Street, Chicago, Illinois.

The ruins replaced with a better building of five stories. In this building was housed The Tribune until 1901, when it was scrapped to make way for The Tribune Building.

The package above described must be delivered prepaid by an express company or other public carrier and in no other way, to the above address not later than 12 o'clock noon on the first day of November, 1922. As a means of providing against the possibility of elimination of a package coming from a distant point, the delivery of which package has been delayed not more than thirty (30) days beyond the mentioned date on account of delay in transportation without fault on the part of the Competitor, the Jury will take into account the date mark of the express company or other public carrier at the point of shipment and at its discretion may admit such delayed package to the Competition.

14. Site:

The site of the building is the west portion of The Tribune property bounded by Michigan Avenue, Austin Avenue, St. Clair Street, and the adjoining public alley as shown on the accompanying plat. The building site has a frontage of one hundred (100) feet on Michigan Avenue and one hundred

thirty-five feet eleven and one-half inches (135′11½″) along Austin Avenue.

15. Drawings (Mandatory):

All drawings submitted shall be prepared according to the following list and at the scales given. No other drawings than those enumerated shall be submitted.

A. Sketch floor plan at the Michigan Avenue level, showing accurately the arrangement of the main entrance lobby, the stair and elevator distribution, and the connection of the new building with The Tribune Plant. Scale one-eighth (⅛) inch to one (1) foot. Sheet size inside of border line 24 inches by 30 inches.

B. Sketch plan of a typical office floor. Scale one-eighth (⅛) inch to one (1) foot. Sheet size inside of border line 24 inches by 30 inches.

C. Michigan Avenue (west) elevation. Scale one-eighth (⅛) inch to one (1) foot. Sheet size inside of border line 24 inches by 60 inches.

D. Austin Avenue (south) elevation. Scale one-eighth (⅛) inch to one (1) foot. Sheet size inside of border line 30 inches by 60 inches.

E. Longitudinal section from west to east. Scale one-eighth (⅛) inch to one (1) foot. Sheet size inside of border line 30 inches by 60 inches.

F. Perspective drawing of the building from the southwest. Scale one-eighth (⅛) inch to one (1) foot. Inside size of frame 30 inches by 60 inches.

Presentation of Drawings:

G. With each set of drawings shall be enclosed a brief typewritten description or explanation of the design, containing such information as the drawings cannot supply, or commenting upon any points of the design which the Competitor may desire to call to the attention of the Jury.

H. No flaps shall be attached to any drawings, and no alternate drawings shall be submitted.

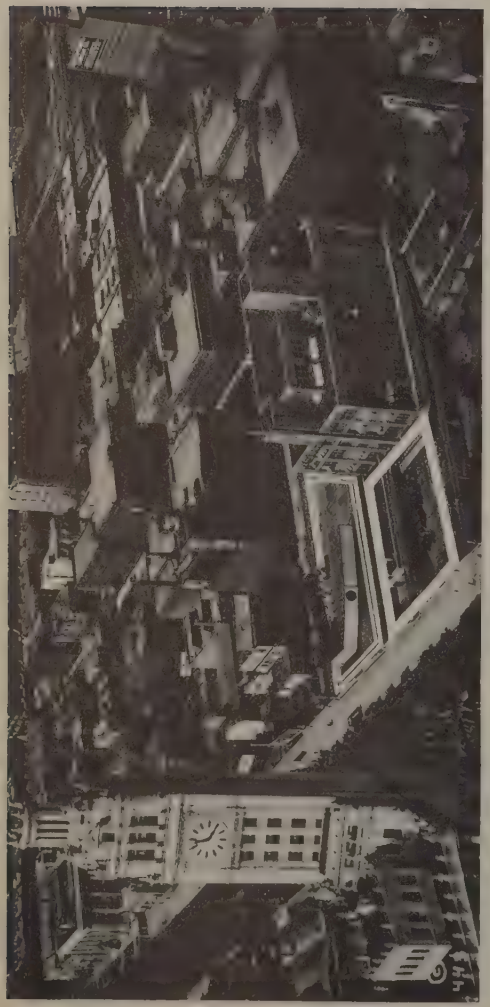
I. The drawings shall be on high grade drawing paper and shall be mounted on plain white mounting boards.

J. The drawings shall be rendered in black and white, and no colors shall be used.

Each architect who applied for entrance to the competition was supplied with a program, a photo of the site from the southwest, reproduction of which is shown above, and a blueprint layout of the site, shown on the next two pages.

ARCHITECTURAL · COMPETITION · FOR
THE · NEW · ADMINISTRATION · BUILDING · OF ·
THE · CHICAGO · TRIBUNE
HOWARD L. CHENEY
ADVISORY ARCHITECT
ARCHITECTURAL DRAWING
CHICAGO, ILLINOIS
N. MICHIGAN AVENUE
E. AUSTIN AVENUE
N. CLAIR STREET
SITE OF PROPOSED ADMINISTRATION BUILDING
PRESENT 7 STORY BRICK BUILDING
PRESENT 6 STORY BRICK BUILDING
ALLEY - 16'0" WIDE
- PLAN AT BUILDING SITE -
- AUSTIN AVENUE (SOUTH) ELEVATION OF PRESENT BUILDING

HOWARD L. CHENEY
Advisory Architect



Airplane view of Tribune Plant and vicinity. The Tribune Tower is to occupy the space directly in front of the Plant, marked with a single white line. On the site indicated by a double line will be erected a plant for the printing of Colorolo and Rotogravure. Wrigley Building in left foreground.

K. A single human figure six feet tall shall be shown at the picture plane of the perspective and each elevation to show the scale, but no architectural, floral, or other accessories of any kind shall be shown on, or around, the elevations or perspective drawings except such features as are common to the property.

L. There shall be no notes nor general descriptive matter printed or written on the drawings.

M. Each sheet shall have a plain border consisting of a single line showing a uniform outside margin of one and one-half inches.

16. Agreement Between Owner and Competitors:

In consideration of the submission of drawings in this Competition and the mutual promises enumerated in the subjected "Conditions of Contract Between Architect and Owner," the Owner agrees and each Competitor agrees, if selected by the Owner as Architect for the building, immediately to enter into a contract containing all the "Conditions" here following, and until such contract is executed to be bound by the said "Conditions."

17. Conditions of Contract Between Architect and Owner:

DUTIES OF THE ARCHITECT

A. *Design:* The Architect is to design the entire building and is to design, or direct the design, of its constructive engineering and decorative work, and the fixed equipment forming an internal part of the building proper.

B. *Drawings and Specifications:* The Architect is to make such revision of his competitive scheme as may be necessary to complete the preliminary studies for the approval of said Owner; and he is to provide all necessary drawings and specifications for the proper conduct of the work. The Architect agrees that at the option of the Owner, he will revise, change, or reduce the plans, and in such case the fee to be paid to the Architect shall be based upon the cost of the building after such revisions, changes, or reductions have been incorporated in the drawings, and providing such revisions, changes, or reductions are made

The Tribune Building, at Madison and Dearborn Streets, erected in 1902 at a cost of $1,800,000.

from the sketches submitted in competition. However, if such revisions, changes, or reductions are authorized by the Owner or its delegated representatives after working drawings and specifications have been approved by them, the Architect shall be paid the expense of making such changes. It is stipulated that the Architect shall at his own expense make such revisions and alterations of working drawings and specifications as shall be necessary to ensure the proper construction and completion of the building as described in this program inclusive of its supplementary notes.

All drawings and specifications, as instruments of service, are to remain the property of the Architect, except the signed contract drawings and the signed specifications, and one (1) record copy on linen at one-eighth (⅛) inch scale to one (1) foot of the complete plans, elevations, and sections together with scale detail sheets and specifications amended to correspond with the building and equipment as executed.

C. *Administration:* The Architect is to prepare or advise as to all forms connected with the making of proposals and contracts, assume all responsibility in the taking of estimates and awarding of all contracts as directed by the Owner, issue all certificates of payment to contractors, keep proper accounts and costs record, and generally to discharge the necessary administrative duties connected with the work.

D. *Engineering Services:* The Architect shall at his own expense furnish the complete services of engineers for structural and sanitary works, heating and ventilating, all electric light and power lighting.

E. *Supervision:* The Architect is to supervise the execution of all the work committed to his control. He shall provide competent superintendence continuously throughout the period of construction.

DUTIES OF THE OWNER

A. *Payments:* The Owner is to pay for the Architect's complete services a sum equal to seven per cent (7%) upon the cost of the work, payments on account as follows: the fifty thousand dollar ($50,000) prize for the winning of the Competition within ten days after the award (this amount to apply upon and to be included in the Architect's fee as hereinbefore stipulated only if the winner of the first prize is selected by the Owner as the Architect of the building); upon the completion of the contract working drawings and specifications, two-fifths (⅖) additional of the total estimated fee; and for supervision and administration the remainder of the fee from time to time as the work progresses.

B. *Transportation:* The costs of transportation and living expenses incurred by the Architect and his assistants while traveling in discharge of duties connected with the work shall be borne by the Architect.

C. *General Information:* The Owner agrees to give to the Architect full information as to the requirements of the work.

D. *Surveys and Tests:* The Owner agrees to pay for all necessary surveys, borings, and tests connected with the work.

E. *Clerk of the Works:* The expense of a Clerk of the Works shall be borne by the Owner.

18. Conditions and Requirements of the Building:

A. It cannot be reiterated too emphatically that the primary objective of The Chicago Tribune in instituting this Competition is to secure the design for a structure distinctive and imposing—the most beautiful office building in the world.

Careful consideration must be given to the development of the design into a building highly practical in its function. While it is not required that an exhaustive study be made of the detailed mechanical requirements of this problem, nevertheless, it will be necessary for each Competitor to familiarize himself with the requirements of modern city newspaper

The Tribune Plant, erected in 1920, at Michigan Boulevard and Austin Avenue, in front of which The Tribune Tower will stand.

publication in order to demonstrate to the Owner, if successful in winning the award, his thorough grasp of the problem and his ability to achieve its successful solution.

B. Each Competitor is referred to the accompanying plat which indicates the present sidewalks and grades along the site of the proposed building. The exact location and dimensions of the present Plant Building which occupies the east section of the property is also shown. Indication is made of the column centering and the locations of the eight caissons which have already been placed under the present temporary press-room extension.

C. The lower stories of the new building will be used by various Tribune departments. The upper stories will be available for public office space.

D. It is assumed that the building will be made solid over the entire available building site up to a height of at least one hundred seventy-five (175) feet. From this point the Competitor may step back the building as he sees fit, bearing in mind that the Chicago Building Ordinance permits the occupation of a building for office purposes up to a height of two hundred sixty (260) feet.

The use of a tower as a feature in the design is left to the judgment of each Competitor. Should a tower be considered, its limit of height must not exceed 400 feet above the Michigan Avenue grade level. The area of the tower or a portion of the building extending above the two hundred sixty (260) foot limit must not exceed thirty-six hundred (3600) square feet.

E. The number of office stories is left to the judgment of each Competitor. The heights of the lower stories must correspond with those of the adjoining Plant Building. The stories above shall be approximately eleven feet six inches (11′-6″) from floor to floor.

F. From the Michigan Avenue grade level to the two hundred sixty (260) foot limit of height for the main portion of the building the depth of reveal or distance from the property line to the inside face of the plaster walls of the building is limited to six (6) feet on both Michigan Avenue and Austin Avenue.

G. The exterior building materials are left to the judgment of each Competitor.

H. Each Competitor must fully comply with the Building Ordinance of the City of Chicago.

The program of this Competition is approved by the Committee on Competitions of the American Institute of Architects, Illinois Chapter, in form and method of procedure only.

Answers to Questions Submitted by Competitors

QUESTIONS which have been sent in and are irrelevant to the Program requirements for the building are not herein considered. Where questions submitted have been of a similar nature and refer to particular sections in the Program, explanations have been given to each paragraph in question.

A Correction

On the blueprint "Plan at Building Site" along St. Clair Street, the depth of the property is 100′-0″ and the column centering should read as follows: 1′-4″, 20′-2″, 19′-0″, 19′-0″, 19′-0″, 20′-2″, 1′-4″.

Question: Are the column centers as shown on the "Plan at Building Site" to be considered as mandatory?

Answer: They are. Competitors must observe the column centering indicated on the "Plan at Building Site," with the correction as noted above. However, intermediate column lines may be established in an East and West direction between the 24′-0″ bay and the Michigan Avenue property line. The five bays as indicated along Michigan Avenue must be maintained upon the established column

centers. It will be necessary to establish a new line of columns along the west face of the present six story Plant Building, inasmuch as the present columns are not sufficiently strong to carry the new structure. Possible interference with the presses by the establishing of columns over the present caissons in the Extension of the Press Room need not be considered.

Part 2—Section 15-F

Question: Under Section 15 of Part 2, the drawings required in Paragraphs A to F inclusive are of certain sizes measured inside of border lines; the perspective is required to be 30″ x 60″ (inside size of frame). From a perusal of Paragraphs I and M under the same heading, it would appear that all drawings shall be mounted on mounting boards, which seems to conflict with the requirements as to the frame for the perspective.

Answer: All drawings shall be mounted as specified in Paragraph I of Section 15. The use of a frame for the perspective drawings is permitted. If unframed, it shall be 30″ x 60″ in size inside of border lines with a uniform margin of 1½″ as required under Paragraph M of Section 15. If a frame is used, its inside size shall be 30″ x 60″.

Part 2—Section 15-J

Question: Does the requirement, "The drawings shall be rendered in black and white and no colors shall be used," mean that the rendering may be in pencil, pen and ink, black water color wash, or India Ink wash?

Answer: The drawings including the elevations and perspective shall be in monotone. The rendering both as to line and wash work shall be done in black water color wash or India Ink wash. Shades and shadows shall be used. This section was altered in order to give Competitors greater freedom in the rendering of their drawings in monotone without confining the wash work to India Ink.

Part 2—Section 15-L

"There shall be no notes nor general descriptive matter printed or written on the drawings."

Question: Does this exclude title and scale of drawings, and title of various rooms, etc., on plans?

Answer: It does not exclude title and general information necessary to the drawings. This paragraph refers particularly to unnecessary notes and descriptive matter on drawings.

Part 4—Section 18-A, D & F

Question: To what extent, if any, are conditions and requirements mandatory as referred to in Part 4, Section 18, Paragraphs A. D. & F.?

Answer: Section 18-A. As Competitors will observe from a careful study of the requirements for drawings to be submitted in this Competition under Part 2, Section 15, A-F, it is unnecessary for the purpose of this Competition to know the mechanical needs of The Chicago Tribune or to be concerned with the plans for developing and extending the various departments which will occupy space in the new Building. The purpose and desire of The Tribune in instituting this Competition is to secure primarily a distinctive and beautiful exterior design. In awarding the cash prizes, therefore, judgment will be governed largely by the Competitor's conception of the exterior of the proposed Building. However, it will be highly necessary for the successful Competitor to demonstrate to the Owners his thorough grasp of The Tribune's project and his ability to achieve its successful solution in order to receive consideration for appointment as Architect of the Building. (See foreword of the Program, Second Paragraph on Page 18.)

Section 18, D. & F. It is to be considered that the Building shall be carried up solid to a height of at least 175′ without the provision of a light court. This necessitates the elimination of the present west windows in the Plant Building. If the main portion of the Building is carried above 175′, a light court can be used. The provision for stepping back the Building above a minimum height of 175′ should in no way be confused with the requirement of Paragraph F, which limits the reveal from the property line to the inside face of the plaster walls of the Building to 6′ on both Michigan Avenue and Austin Avenue. The depth of reveal referred to applies to the exterior wall treatment only, and governs the depth of a continuous wall carried to a

maximum height of 260′ above the Michigan Avenue grade level. A recessed loggia or a monumental entrance reveal would not be considered a violation of this requirement.

Question: Section 18-D. As to the height of 260′ allowed by The Chicago Building Ordinance in Part 4, Section 18-D, may this height be taken from the upper or lower level on Michigan Avenue?

Answer: The 260′ limit of height as allowed by The Chicago Building Ordinance shall be taken from the upper level on Michigan Avenue; also the 400′ limit of height for towers.

Question: Section 18-D. The provision in the Program states that a tower may be used above the 260′ level to a height not exceeding 400′ and not greater in area than 3600 square feet. Does not this instruction allow the Competitors to use a tower of any desired shape and allow the placing of same in any position whatever in relation to the Building below as long as the specified area of 3600 sq. ft. is not exceeded?

Answer: The Chicago Building Ordinance states that a tower, "Shall not occupy more than one-quarter of the street frontage of any building,"—"no tower, dome, or spire shall exceed thirty-six hundred (3600) square feet in area, and in no case shall the area exceed fifteen percent of the total area of the building on which it is erected." Competitors need not be confused with the apparent ambiguity of the Program requirements for a tower as compared with the requirements for towers in The Chicago Building Ordinance. In the preparation of drawings in this Competition for the design of The Tribune Building, the frontage requirements governing the tower dimensions in The Chicago Building Ordinance can be disregarded and a Competitor is permitted to use such dimensions for a tower as he may see fit providing, however, that he does not exceed the maximum allowable area of 3600 sq. ft. The maximum area of 3600 sq. ft. will be permitted inasmuch as the entire Tribune property will be considered in the computation of the tower area.

HOWARD L. CHENEY, *Advisory Architect*
August 20, 1922

REPORT OF THE JURY OF AWARD

THE competition for a monumental building conducted by The Chicago Tribune under the auspices of the American Institute of Architects has been something unique in the history of American architecture.

It is the first time that any corporation, civic, commercial or political (and The Tribune as a great newspaper represents all three types) has recognized the importance of a commercial building as a force for beauty and inspiration in the daily life of the average American citizen.

The program for the competition was first prepared by the owners of The Tribune and then submitted to the Committee on Competitions of the A. I. A. at the fifty-fifth annual convention of the Institute, and after some modifications had been made, was unanimously approved by the Committee on Competitions and announced to the profession by President Kendall as the last official act of his administration, at the banquet given to the convention held in the famous Palace of Fine Arts of the World's Columbian Exposition on June 9, 1922.

It seemed most fitting that the announcement of what The Tribune proposes to do for the improvement of American commercial archi-

tecture should be made under the dome of the beautiful building which the American Institute of Architects is trying to preserve for the inspiration of future generations because The Tribune has been foremost in abetting the A. I. A. in this most laudable purpose.

The Tribune specially invited ten architects of established reputation to submit designs for their proposed Administration Building and at the same time extended a general invitation to the architects of the world to enter the competition.

The prizes offered were so large and the requirements of the competition so simple (in the way of drawings asked for) and the conditions regulating the final judgment so absolutely fair that it was hoped many architects would feel inspired to enter. That hope has been realized with notable results. Of the 189 designs submitted, 54 were from foreign countries, 135 from architects from all over the United States.

The Jury has spent many hours in careful study of plans, elevations, sections and perspective drawings before attempting to arrive at any decision. Greatest care has been taken to literally follow the mandatory conditions of the program, and because of non-compliance with these conditions, a number of drawings were necessarily eliminated from the competition, among those being design No. 60, submitted by one of the architects specially invited.

After daily examination of the drawings by

Colonel Robert R. McCormick
Member Jury of Award

the Jury of Award, individually and collectively, a first ballot was taken among the jury on November 13th, the results of which were—

First prize . . . design No. 69
Second prize . . design No. 90
Third prize . . design No. 104

On November 21st the Advisory Committee, consisting of representatives from the Chicago City Council, the Chicago City Plan Commission and the North Central Association, submitted to the Jury of Award the following report of their study of the drawings:

Dear Sirs:

The Advisory Committee, after a careful and exhaustive investigation of the 167 beautiful designs submitted you in connection with the Architectural Competition for an Administration Building for The Chicago Tribune, beg to make the following report of our findings:

The designs we have selected are numbered thus:

47	104	151
78	18	83
90	72	23
69	111	141

We have made these selections without knowing the identity of any of the competitors, and the numbers were selected without preference, and we regret that many meritorious designs could not be considered because the Architect did not comply with the mandatory requirements contained in the program.

The Committee further reports that any of plants submitted expressed the highest ideal in architectural design and the Committee believes that the selection of any one of the numbers herewith presented would be a credit to Chicago, Michigan Avenue and The Tribune.

We wish to express our appreciation to The Tribune for the opportunity of having a part in this great undertaking.

Yours very truly,

(signed) B. M. Winston
Chairman

As the date for the reception of drawings from foreign competitors had been placed one month later than for American drawings because of difficulties in transportation, no final decision could be arrived at before December 1st.

On November 27th a second secret ballot of the jury was taken. Between these two ballots fifty foreign designs had been received, but the result of the second ballot was exactly the same as the first, namely 69, 90 and 104 for 1st, 2d and 3d places, respectively.

On the morning of November 29th, a consignment from Finland was received, which, when opened disclosed two designs of such astonishing merit that the Jury had been in almost constant session from November 29th until the morning of December 1st.

The final decision, arrived at after exhaustive study of the three designs chosen on the first

and second ballots and design No. 187, one of the designs in the Finnish consignment was:

First prize . . . No. 69
Second prize . No. 187
Third prize . . No. 90

The Jury was absolutely of one mind in the awarding of the 1st and 2d prizes.

For the 3d prize there was a difference of opinion, four voting for No. 90, and one, the Chairman of the Jury, for No. 104.

In view of the fact that the majority vote for No. 90 as third prize winner was so overwhelming the minority voter at once withdrew his vote and moved that the decision of the award be made unanimous.

Of the designs submitted and complying in in every way with the mandatory conditions of the program, 25 are of such unusual merit that the Jury feels that any one of these would fulfill The Tribune's desire to erect the most beautiful office building in the world. That out of these 25 designs, 3 should have stood out from the first as having such surpassing merit, they that held first place with the Jury until the arrival of the design from Finland on practically the last day of the competition is indicative of the fairness of the final decision.

Had not design No. 187 been of such unusual beauty and shown such a remarkable understanding of the requirements of an American office building as to compel its being awarded second place on its self-evident merit the final and first ballots of the Jury would have remained the same.

In the Architectural profession this competition has, for six months, been of paramount interest and its influence upon the American mind towards the profession of Architecture will last for generations.

The program of the competition repeatedly states that the main desire on the part of The Tribune is to create a building of surpassing beauty. Never before has the "quality of beauty" been recognized as of commercial value by an American business corporation, and yet all the greatest architecture of the past has been based upon beauty as its fundamental essential. To the trained architect the quality of beauty in plan and in the design as expressing the plan has always been the goal to be striven for. Let us hope that the results of The Tribune Competition may impress this essential upon the mind of American business so emphatically that the whole aspect of our American cities may be permanently influenced thereby.

One gratifying result of this world competition has been to establish the superiority of American design. Only one foreign design stands out as possessing surpassing merit, and this truly wonderful design did not come from France, Italy or England, the recognized centers of European culture, but from the little northern nation of Finland.

Alfred Granger, A. I. A.
Chairman Jury of Award

Edw. S. Beck
Member Jury of Award

Holmes Onderdonk
Member Jury of Award

The two Finnish designs express a unity of composition, a grasping of the problem as a whole, which was not achieved by any of the other foreign competitors nor by any of the American ones, but this unity of composition and truthful expression of the plan have been qualities which have brought about the unanimous decision of the Jury.

When the winning design is executed we feel that the judgment of the Jury will be more than justified and The Tribune amply compensated for what it has done to elevate Commercial Architecture into the realm of the Fine Arts and create for its own administrative headquarters the most beautiful office building in the world to date, a fitting monument to the founders of the pioneer newspaper of the great middle west.

Respectfully submitted,

Alfred Granger
Chairman of Jury of Award

BIOGRAPHIES
OF THE
PRIZE WINNERS

John Mead Howells

Mr. Howells is 54 years old, born in Cambridge, Massachusetts. He is the son of William Dean Howells, American novelist. He was educated at the Massachusetts Institute of Technology and at Harvard, and he earned the diploma of the Ecole de Beaux Arts in Paris. Among his most notable works are buildings for Harvard, Yale, and Columbia Universities, and for banks and trust companies in New York, San Francisco, and Seattle. He is a member of the American Institute of Architects and the American Institute of Arts and Letters, and president of the New York Society of Diplomæd Architects, Paris.

Raymond M. Hood

Mr. Hood graduated from the Massachusetts Institute of Technology in the class of 1903, and then spent six years abroad in travel and study, during which time he obtained the diploma of the Ecole Nationale Des Beaux-Arts. His first office work was with Cram, Goodhue & Ferguson in Boston and New York. Later he was associated with Palmer & Hornbostel, and for three years he had charge of the office of Henry Hornbostel in Pittsburgh. He engaged in business for himself in 1914. The Hotel Du Pont in Wilmington is one of his best works. This year (1923), as an associate of Howells, he went abroad to arrange for the building of the University of Brussels which is being given to Belgium by the Commission for the Relief in Belgium. For four years, he has been Chairman of the Committee on Education of the Beaux-Arts Society. Mr. Hood was born in Rhode Island 42 years ago.

Eliel Saarinen

Mr. Saarinen was born in Finland in 1873. In 1897 he passed his final examination at the Polytechnic Institute in Helsingfors. During the period 1896-1905 he was a partner in the firm of architects Lindgren, Gesellius & Saarinen, which carried out amongst other work the Finnish Pavilion at the World's Exhibition in Paris, in 1900, and the National Museum in Helsingfors. From 1907 up to the time of writing, Mr. Saarinen has carried on business as an architect in his own name and under his guidance the following public buildings have been erected:

Townhall, in Joonsuu; Townhall, in Lahtis; Helsingfors Main Railway station; Bank building, in Reval.

Besides winning prizes in many competitions at home, Mr. Saarinen was a victor in the following international competitions:

1st Prize: Estobank, Reval

1st Prize: Gewerbe-Vereinshus, Rigd

2nd Prize: Private house, Essen-Ruhr

2nd Prize: In town plan competition for a new capital (Yas Canberra), in Australia

1st Prize: Town plan competition in Reval

By special invitation, Mr. Saarinen also took part in the competition for a Peace Palace at The Hague, and negotiations were carried on with a view to utilizing his project as a foundation for the erection of the Palace.

In 1916, he was requested to act as judge (in place of Professor Otto Wagner, Vienna) in the competition for a House of Parliament in Yas Canberra, and also called in to give expert opinion in regard to town planning projects in Budapest, Reval and Bergen.

In 1903 he was offered a professorship of architecture at the Kunstgewerbeschule in Dusseldorf, and in 1905 was elected a member of the Imperial Academy of Art in St. Petersburg, whilst in 1921, he was elected a member of the Finnish Academy of Art. In 1919, Mr. Saarinen received the honorary title of Professor.

Eliel Saarinen

Holabird & Roche

The firm of Holabird & Roche dates back from September, 1883. Mr. Holabird was born in Dutchess County, New York, September 11, 1854. He graduated from St. Paul, Minnesota, High School in 1873 and entered West Point the same year, remaining two years. He then came to Chicago, and entered the office of W. L. B. Jenney and remained there a number of years. It was at this office the acquaintance of Mr. Martin Roche was made.

Mr. Roche was born in Cleveland, Ohio, in 1855, but has lived in Chicago since early childhood. In 1896, Mr. Edward A. Renwick, who had been closely allied with the firm for a number of years, became a partner. The firm as it stands today (1923) consists of five members, Mr. John A. Holabird, only surviving son of Mr. Holabird, and Mr. John W. Root, son of the late Mr. John W. Root, of Burnham & Root, having been taken into partnership in 1920.

Public and mercantile structures designed and constructed in Chicago and throughout the country by Holabird & Roche include: the Marquette Building, Old Colony Building, south end of Monadnock, Tribune, Otis, Lumber Exchange Buildings, Cook County Court House and City Hall, Monroe Building, Mandel Bros., Boston Store, Rothschild & Company, Fort Sheridan Military Post. The hotels include the Congress, La Salle, Fort Dearborn, Sherman and others.

Holabird & Roche received the first prize in the competition for the Chicago Stadium, now under construction in Grant Park.

Members of the firm of Holabird & Roche, who won third prize

ARCHITECTS AWARDED HONORABLE MENTION

*Architect**	*Plate Number*
Albert J. Rousseau Ann Arbor, Michigan	35
Alfred Fellheimer Steward Wagner New York City	158
Claude Bragdon Rochester, New York	43
Butler & Corse New York City	37
Ernesto Fuchs Guadalajara, Jal., Mexico	256
Ralph Thomas Walker McKenzie, Voorhees & Gmelin New York City	96
Lucian E. Smith New York City	110
Kenneth McDonald Jr., Maurice Couchot San Francisco, California	29
Peter J. Weber Chicago	40
Jarvis Hunt Chicago	118
Hewitt & Brown Minneapolis, Minn.	98
D. H. Burnham & Co. Chicago	44
Thomas J. George New York City	115
Guy Lowell Boston	28
Schmidt, Garden & Martin Chicago	95
Edmund S. Campbell Chicago	100
George F. Schreiber Chicago	101
Richard Yoshijiro Mine Urbana, Illinois	82
Arthur Frederick Adams Kansas City, Mo.	25
Andrew N. Rebori Chicago	94

* *Listed in the order in which designs were received.*

Architect	*Plate Number*
Louis Bourgeois Francis E. Dunlap Charles L. Morgan Chicago	33
Bertram G. Goodhue New York City	97
B. H. and C. N. Whinston New York City	39
Frank Fort New York City	90
Henry Hornbostel Eric Fisher Wood Pittsburgh, Pennsylvania	91
Benjamin Wistar Morris New York City	45
Alfred Morton Githens New York City	111
James Gamble Rogers New York City	27
Franciszek Lilpop K. Jankowski Warsaw, Poland	261
Hugh G. Jones Montreal, Canada	182
Charles H. Bebb Carl F. Gould Seattle, Washington	73
Felix Cabarrocas Havana, Cuba	183
Joseph Schartz Luxemburg	255
Otto Hoffman Austria	172
Friedr. Stuhmke Berlin, Germany	206
Nicolas Wassilieff Belgrade, Serbia	265
Gregory & Saunders London, England	189
Hutton & Taylor Glasgow, Scotland	262
Jules Van den Hende Ghent, Belgium	178
Barry Hammond Dierks Paris, France	191
Meischke & Schmidt Rotterdam, Holland	234

Architect	*Plate Number*
Pierre Le Bourgeois Nancy, France	195
Giuseppe Boni Rome, Italy	247
Crawfurd Jensen L. W. Wilhelmsen Olaf Boye Christiania, Norway	258
L. Bode Amsterdam, Holland	243
Hermann Herter Zurich, Switzerland	270
A. Hamilton Scott John A.W. Grant Edinburgh, Scotland	263
Lechner Jeno Budapest, Hungary	244
Lechner Lorand Kautzky Tivadar Budapest, Hungary	245
Lippincott & Billson Auckland, New Zealand	257

ARCHITECTS WHO SUBMITTED DESIGNS

By Nations

UNITED STATES

Architect	*Plate Number*
Arthur Frederick Adams 718 Delaware St., Kansas City, Missouri	25
Morris Adler *Care* Adler & Herzbrun 236 West 55th St., New York City, N. Y.	75
Arrasmith & Gauger E. E. Newcomb, Associate 310 Columbia Building, Louisville, Kentucky	30
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Hutton & Taylor, Glasgow	262
Jankowski, Karol, Warsaw, Poland	261
Jemne & Davis, Holyoke, St. Paul, Minn.	69
Jeno, Lechner, Budapest	244
Jensen, Crawfurd, Christiania, Norway	258
Jones, Hugh G., Montreal	182
Keller, George, Hartford, Conn.	132
Kermoroch, G. de, New York	137
King, Frank, Tribune Cartoonist, Chicago	168
Klum & Beitter, Kissingen, Germany	216
Knecht, Colton &, Grand Rapids, Mich.	150
Koloch, Ludwig, Aachen, Germany	233
Kopp, Ernst, Saarow, Germany	204
Kruger, H. W., Hamburg, Germany	227
Kruger, Ewald, Brackwede, Germany	218
Kuhne, Lossow &, Dresden	203
Lange, David C., Baltimore, Md.	123
Lange, A. F. M., New York	107
Larson, Jens Fredrick, Hanover, N. H.	63
Leland, J. D., & Company, Boston	125
Lench, Charles H., New York	64
Lilpop, Franciszek, Warsaw	261
Lippincott & Billson, Aukland, New Zealand	257
Loebeck, Robert, Chicago	66
Loos, Adolf, Nice, France	196
Lorand, Lechner, Budapest	245
Lossow & Kuhne, Dresden	203

Architect	*Plate Number*
Lott, Louis, Dayton, Ohio	65
Lowell, Guy, Boston	28
Luttwitz, Heribert Freiherr von, Breslau, Germany	222
Lyle, John M., Toronto, Canada	180
MacDonald, Kenneth, Jr., San Francisco, Cal.	29
Maher & Winchester, Boston	67
Markes, Lawrence W., New York	54
Martin, Schmidt, Garden &, Chicago	95
Massenform, Werkstatt fur, Vienna	176
McCarthy, Charles A., Chicago	53
McDaniel, Sieg &, Memphis, Tenn.	148
McKenzie, Voorhees & Gmelin, New York	96
McLaughlin, Daniel F., Chicago	68
Meischke & Schmidt, Rotterdam	234
Merritt Harrison & Turnock, Indianapolis	81
Mertens, H. F., Holland	239
Merz, Philipp, Philadelphia	142
Meyer, Adolph, Weimar, Germany	197
Minchin, Spitz & Co., Chicago	139
Mine, Richard Yoshijiro, Urbana, Ill.	82
Mitchell, Rossel Edward, Washington, D.C.	55
Mlinar, Emil M., New York	54
Monestel, H., Toulon, France	194
Morgan, Chas. L., Chicago	33
Morgan, David H., Scranton, Penn.	26
Morris, Benjamin Wistar, New York	45
Mossdorf, Heinrich, Leipzig	232
Murphy & Olmsted, Washington, D. C.	163
Mussbeck, Carl, Munchen, Germany	208
Nesselroth, S., New York	60
Newcomb, E. E., Louisville, Ky.	30
Niedermann, G., Zurich	269
Olmsted, Murphy &, Washington, D. C.	163
Olson, Benjamin Franklin, Chicago	62
Orr, Carey, Tribune Cartoonist, Chicago	170
Ott, Adolph, Dortmund, Germany	200
Paddon, Harold E., New York	61
Paff, Charles & Co., New York	60

Architect	*Plate Number*
Palmer & Plonsky, New York	83
Parkinson & Dockendorff, La Crosse, Wis.	59
Patelski, Erich J., Chicago	165
Pellini, B., New York	137
Pendleton, L. Baylor, St. Louis	38
Penlington, S. H., Toronto	179
Perkins & Brocklehurst, London	186
Petersen, Gunmar B., Copenhagen	185
Phillips, J. H., New York	102
Piacentini, Marcello, Rome	246
Pierce & Hauber, Ronneberg, Chicago	166
Pierpont, Samson, Dodd &, Providence, R. I.	127
Pino, Vittorio, Rome	252
Plonsky, Palmer &, New York	83
Pohle, Emile, Dortmund, Germany	200
Post, Frank, Minneapolis, Minn.	57
Powers, Spencer &, Chicago	106
Rabenold, Bruce, New York	102
Rebori, Andrew, Chicago	94
Richter, Hentze &, Hamburg, Germany	198
Riddle, Herbert Hugh, Chicago	58
Robinson, Frank J., Boston	88
Roche, Holabird &, Chicago	20 to 24
Rogers, James Gamble, New York	27
Ronneberg, Pierce & Hauber, Chicago	166
Ronneburger, Max, Remscheid, Germany	226
Rosen, Anton, Copenhagen	*
Rosenberg, D., The Hague, Holland	235
Ross, Albert Randolph, New York City	84
Rousseau, Albert J., Ann Arbor, Mich.	35
Rudloff, Carl-Hermann, Breslau, Germany	205
Rutschi, R. S., Zurich, Switzerland	268
Saarinen, Eliel, Helsingfors, Finland	13 to 19
Sackermann, Fritz, Hohenlimburg, Germany	225
Salmon, James, Glasgow, Scotland	264
Samson, Dodd & Pierpont, Providence, R. I.	127
Saunders, Gregory &, London	189
Scarzella, Alberto, Carrara, Italy	250

**Design Omitted by Request of Competitor*

Architect	*Plate Number*
Scarzella, Aldo, Carrara, Italy	250
Schaefer, Wellington J., Chicago	135
Schartz, Joseph, Luxemburg	255
Schmidt, Garden & Martin, Chicago	95
Schmidt, Meischke &, Rotterdam, Holland	234
Schoder, Thilo, Gera, Germany	219
Schoen, Eugene, New York	122
Schreiber, George F., Chicago	101
Schroder, Fritz, Heidelberg, Germany	210
Schroeder, Gerhard, Breslau, Germany	228
Schutz, Kurz, Magdeburg, Germany	231
Schweinfurth, J. A., Boston, Mass.	138
Scott, A. Hamilton, Glasgow, Scotland	263
Shaw & Hepburn, Boston	93
Sieben, Karl, Aachen, Germany	224
Sieg & McDaniel, Memphis	148
Silverman, Edwin H., Philadelphia	52
Sijmons, H. F., Laren, Holland	*
Simon & Simon, Philadelphia	56
Sjostrom, Einar, Helsingfors, Finland	190
Skidmore, William L., Pocatello, Idaho	147
Sloan, John, New York	84
Slothouwer, D. F., Amsterdam	236
Smith, Delos H., Washington, D. C.	51
Smith, Lucian E., New York	110
Smythe, Richard H., Brooklyn	129
Sneden, A. Durant, New York	105
Spencer & Powers, Chicago	106
Spencer, N. S., & Son, Chicago	80
Spitz, Minchin & Co., Chicago	139
Stahler & Horn, Coblenz, Germany	199
Standke, Martin, Berlin	230
Stebbins & Haxby, Minneapolis	57
Steger & Egender, Zurich, Switzerland	271
Steilburg, Walter T., San Francisco	140
Stern, Robert, Cologne, Germany	209
Stokes, I. N. Phelps, New York	126
Straten, M. C. van, Leiderdorp, Holland	240
Stuhmke, Friedr., Berlin	206
Suck, Adolph, Hyde Park, Mass.	164
Taut, Bruno, Magdeburg, Germany	231
Taut, Max, Berlin	229
Taylor, Hutton &, Glasgow, Scotland	262
Teich, Frederick J., Chicago	149
Thompson, Van Pelt &, New York	99
Tivadar, Kautzky, Budapest	245
Tricomi, Arturo, Naples	254
Tripputi, F., New York	137
Tropsch, Rudolph, Vienna	174
Turnock, Merritt Harrison &, Indianapolis	81
Tvedt, Nils, Bergen, Norway	260
Vago, Giuseppe, Rome	251
Van Baalen, A., Amsterdam	241
Van den Hende, Jules., Ghent, Belgium	178
Vanderbilt, Victor, Minneapolis	117
Van der Krap, F. H. Douw, S. Gravenhage, Holland	242
Van Pelt & Thompson, New York	99
Van Straten, Mariaut C., Leiderdorp, Holland	240
Van Zanten, D. A., Hilversum, Holland	237
Varney, R. W., Chicago	135
Villar, Gonzalez, La Coruna, Spain	267
Vink, J. M., Cleveland	103
Voorhees & Gmelin, McKenzie, New York	96
Wagner, Steward, New York	158
Walker, Ralph Thomas, New York	96
Wallace, Dwight G., Chicago, Ill.	13 to 19
Walter, Mead, Chicago	47
Walters & Wilkes, Toronto	181
Ward & Blohme, San Francisco	124
Wassiliff, Nicolas, Belgrade	265
Weber, P. J., Chicago	40
Weeks & Day, San Francisco	42
Weil, Emile, New Orleans	48
Whinston, B. H. & C. N., New York	39

*Design Omitted by Request of Competitor

Architect	*Plate Number*
WILKES, WATERS &, Toronto	181
WHITNEY, WILLIAM PARKER, Chicago	49
WIGHT & WIGHT, Kansas City, Mo.	50
WILHELMSEN, L. W., Christiania, Norway	258
WILLARD, STANTON D., San Francisco	46
WILLIAMS, GAAR, Tribune cartoonist, Chicago	169
WINCHESTER, MAHER &, Boston	67
WOOD, ALBERT, Detroit	167
WOOD, ERIC FISHER, Pittsburgh	91
WOODWARD, GARBER &, Cincinnati	61
WYNKOOP, JOHN, New York	89
ZESS, HERMANN, Hamburg	227
ZOOK, R. HAROLD, Chicago	116

ANONYMOUS

Plate Numbers, 177, 274, 281, 277, 279, 275, 276, 280, 278

In the order in which the designs were received

Design Number		*Plate Number*
1	Victor A. De Prosse, New York	144
2	John Irving Dorr, Hobart, Indiana	157
3	William L. Skidmore, Pocatello, Idaho	147
4	E. F. Bargman, Chicago	151
5	Ronneberg, Pierce & Hauber, Chicago	166
6	Albert J. Rousseau, Ann Arbor, Mich.	35
7	C. A. Eckstorm, Chicago	113
8	Palmer & Plonsky, New York	83
9	Charles Hafner, Somerville, Mass.	146
10	Richard W. Buckley, New York	108
11	Parkinson & Dockendorff, La Crosse, Wis.	59
12	*[Alfred Fellheimer Steward Wagner, New York]	158
13	Eugene Schoen, New York	122
14	Eugene C. Fisher, Chicago	155
15	H. F. Mertens, Bilthoven, Holland	239
16	D. Roosenburg, The Hague	235
17	Jens Fredrick Larson, Hanover, N. H.	63
18	Claude Bragdon, Rochester, N. Y.	43
19	Sieg & McDaniel, Memphis, Tenn.	148
20	Frank J. Robinson, Boston	88
21	Mathew L. Freeman, Miss. A. & M. College	162
22	Adolph Suck, Hyde Park, Mass.	164
23	Butler & Corse, New York	37
24	Hector O. Hamilton, New York	153
25	Richard Haviland Smythe, Brooklyn	129
26	Victor Vanderbilt, Minneapolis	117
27	L. S. Buffington, Minneapolis	145
28	Emile Weil, New Orleans	48
29	Herbert Hugh Riddle, Chicago	58
30	Daniel F. McLaughlin, Chicago	68
31	William Parker Whitney, Chicago	49
32	[Edward Pearce Casey Arthur Dillon A. Durant Sneden, New York]	105
33	Ernesto Fuchs, Guadalajara, Jal. Mexico	256
34	Walter Dabney Blair, New York	120
35	Maher & Winchester, Boston	87
36	Wight & Wight, Kansas City, Mo.	50
37	J. A. Schweinfurth, Boston	138
38	H. L. Copeland, Walla Walla, Wash.	152
39	Ward & Blohme, San Francisco	124
40	[Bruce Rabenold J. H. Phillips, New York]	102
41	[Ralph Thomas Walker McKenzie, Voorhees & Gmelin, New York]	96
42	[Moise H. Goldstein N. C. Curtis, New Orleans]	77
43	Weeks & Day, San Francisco	42
44	T. P. Barnett Company, St. Louis, Mo.	161
45	[Albert Randolph Ross John Sloan, New York]	84
46	Julius H. Huber, Chicago	133
47	Lucian E. Smith, New York	110

*Brackets indicate Associate Architects

Design Number		Plate Number
48	Kenneth MacDonald, Jr. Maurice C. Couchot, San Francisco	29
49	Perkins & Brocklehurst, London	186
50	Charles H. Lench, New York	64
51	Merritt Harrison & Turnock, Indianapolis	81
52	Edward Shepard Hewitt, New York	31
53	Paul Gerhardt, Chicago	109
54	Peter J. Weber, Chicago	40
55	Paul Gerhardt, Chicago	159
56	Paul Gerhardt, Chicago	160
57	Mead Walter, Chicago	47
58	Williams Drummond, Chicago	134
59	Benjamin Franklin Olson, Chicago	62
60	Jarvis Hunt, Chicago	118
61	Garber & Woodward, Cincinnati	78
62	Frederick J. Teich, Chicago	149
63	Louis G. Dittoe, Cincinnati	85
64	Murphy & Olmsted, Washington, D. C.	163
65	I. N. Phelps Stokes, New York	126
66	Hunt & Hunt, New York	70
67	Hewitt & Brown, Minneapolis	98
68	John Wynkoop, New York	89
69	John Mead Howells Raymond M. Hood, New York	1 to 12
70	Louis Lott, Dayton, Ohio	65
71	Robert Helmer, New York	71
72	D. H. Burnham & Co., Chicago	44
73	Bakewell & Brown John A. Baur, San Francisco	41
74	John M. Lyle, Toronto	180
75	Harold E. Paddon, New York	61
76	Thomas J. George, New York	115
77	William Berg, New York	121
78	Guy Lowell, Boston	28
79	Waters & Wilkes, Toronto	181
80	Stebbins & Haxby Cyrus Y. Bissell Frank Post, Minneapolis	57
81	Spencer & Powers, Chicago	106
82	Robert Loebeck, Chicago	66
83	Schmidt, Garden & Martin, Chicago	95
84	Paul Hermann, Chicago	154
85	Edmund S. Campbell, Chicago	100
86	Erich J. Patelski, Chicago	165
87	Charles A. McCarthy, Chicago	53
88	Wm. Q. Bendus, Chicago	86
89	Minchin, Spitz & Co., Chicago	139
90	Holabird & Roche, Chicago	20 to 24
91	R. W. Varney, Chicago	135
92	R. H. Zook, Chicago	116
93	N. S. Spencer & Son, Chicago	93
94	Franklin James Hunt, New York	92
95	George F. Schreiber, Chicago	101
96	Hellmuth & Hellmuth, St. Louis, Mo.	32
97	Richard Yoshijiro Mine, Urbana, Ill.	82
98	Douglas D. Ellington, Pittsburgh	143
99	Frank Herding W. W. Boyd, Jr., St. Louis, Mo.	141
100	Arrasmith & Gauger E. E. Newcomb, Louisville, Ky.	30
101	Bliss & Faville, San Francisco	104
102	Samson, Dodd & Pierpont, Providence, R. I.	127
103	Holyoke, Jemne & Davis, St. Paul, Minn.	69
104	Arthur Frederick Adams, Kansas City, Mo.	25
105	Delos H. Smith, Washington, D. C.	51
106	Rudolph A. Herold, Sacramento, Cal.	106
107	Stanton D. Willard, San Francisco	46
108	Wm. Gordon Beecher, Baltimore, Md.	36
109	L. Baylor Pendleton, St. Louis, Mo.	38
110	Edwin H. Silverman Arthur W. Hall, Philadelphia	52
111	Andrew Rebori, Chicago	94
112	Louis Bourgeois Francis E. Dunlap Chas. L. Morgan, Chicago	33
113	Emil M. Mlinar Frederick A. Chapman Lawrence W. Markes, New York	54
114	David H. Morgan, Scranton, Pa.	26
115	Bertram G. Goodhue, New York	97
116	aven & Hoyt, Boston	72
117	Helmle & Corbett, New York	34

Design Number		Plate Number
118	Dennison & Hirons, New York	131
119	David C. Lange, Clemson College, S. C.	123
120	Colton & Knecht, Grand Rapids	150
121	J. M. Vink, Cleveland, Ohio	103
122	H. W. J. Edbrooke, Denver, Colo.	156
123	Van Pelt & Thompson Henry S. Churchill, New York	99
124	Albert Wood, Detroit	167
125	B. Pellini G. de Kermoroch F. Tripputi, New York	137
126	A. F. M. Lange, New York	107
127	B. H. & C. N. Whinston, New York	39
128	Harry F. Cunningham, Washington, D. C.	114
129	J. D. Leland & Company, Boston	125
130	Shaw & Hepburn, Boston	93
131	Huestis & Huestis, Springfield, Mass.	130
132	Frank Fort, New York	90
133	Edwin Sherrill Dodge, Boston	79
134	Simon & Simon, Philadelphia	56
135	Henry Hornbostel Eric Fisher Wood, Pittsburgh	91
136	Glenn Brown Bedford Brown, Washington, D. C.	74
137	Charles Paff & Co. S. Nesselroth, New York	60
138	Philipp Merz, Philadelphia	138
139	Eric Gugler, New York	76
140	Benjamin Wistar Morris, New York	45
141	Alfred Morton Githens, New York	111
142	John R. Gieske, Huntington, W. Va.	136
143	James Gamble Rogers, New York	27
144	Rossell Edward Mitchell, Washington, D. C.	55
145	Clyde N. Friz Nelson Friz, Baltimore	128
146	Bellows & Aldrich, Boston	87
147	Morris B. Adler, New York	75
148	John L. Baker, New York	112
149	Franciszek Lilpop Karol Jankowski, Warsaw, Poland	261
150	Hugh G. Jones, Montreal	182
151	Chas. H. Bebb Carl F. Gould, Seattle, Wash.	73
152	George Keller, Hartford, Conn.	132
153	Walter T. Steilberg, San Francisco	140
154	S. H. Penlington, Toronto	178
155	Saverio Dioguardi, Bari, Italy	248
156	Felix Cabarrocas, Havana, Cuba	183
157	Joseph Schartz, Luxemburg	255
158	Henri Georges Chassagniole, Paris	192
159	Anonymous	281
160	Martin Standke, Berlin	230
161	Anonymous	277
162	Mariaut C. van Straten, Leiderdorp, Holland	240
163	D. A. Van Zanten, Hilversum, Holland	237
164	B. Bijvoet, J. Duiker, Zandvoort, Holland	238
165	Otto Hoffman, Vienna	172
166	Friedr. Stuhmke, Berlin	206
167	Nicolas Wassilieff, Belgrade, Serbia	265
168	H. Monestel, Toulon, France	194
169	Steger & Egender, Zurich, Switzerland	271
170	Gregory & Saunders, London	189
171	Hutton & Taylor, Glasgow	262
172	Anonymous	274
173	Henri Deville, Nancy, France	*
174	Jules Van den Hende, Ghent, Belgium	178
175	Barry Hammond Dierks, Paris	191
176	J. S. Gibson W. S. A. Gordon, London	187
177	Meischke & Schmidt, Rotterdam	234
178	James Salmon, Glasgow	264
179	Pierre Le Bourgeois, Nancy, France	195
180	Giuseppe Boni, Rome	247
181	Crawfurd Jensen L. W. Wilhelmsen Olaf Boye, Christiania	258
182	L. Bode, Amsterdam	243
183	Finn Berner, Bergen, Norway	259
184	Nils Tvedt, Bergen, Norway	260
185	Hermann Herter, Zurich, Switzerland	270

*Design Omitted by Request of Competitor

Design Number		Plate Number
186	A. Hamilton Scott John A. W. Grant, Glasgow	263
187	Eliel Saarinen, Helsingfors, Finland Dwight G. Wallace Bertell Grenman Chicago	13 to 19
188	Einar Sjostrom Jarl Eklund, Helsingfors, Finland	190
189	F. Hammersen J. Haarmann, Osnabruck, Germany	213
190	Frank King, Tribune Cartoonist, Chicago	168
191	R. S. Rutschi, Zurich, Switzerland	268
192	Peter Birkenholz, Munchen, Germany	223
193	Karl Barth, Wiesbaden, Germany	212
194	H. F. Sijmons, Laren, Holland	*
195	Anonymous	279
196	J. Batteux, Rennes, France	193
197	Vittorio Pino, Rome	252
198	Lechner Jeno, Budapest	244
199	D. F. Slothouwer, Amsterdam	236
200	Gaar Williams, Tribune Cartoonist, Chicago	169
201	Fritz Sackermann, Hohenlimburg, Germany	225
202	Lechner Lorand Kautzky Tivadar, Budapest	245
203	Alexander Gyarfas, Zurich	272
204	Lippincott & Billson, Melbourne, Australia	257
205	Carl Mussbeck, Munchen, Germany	208
206	Adolf Loos, Nice, France	196
207	A. Balzaretti R. Chaumont, Havana, Cuba	184
208	F. H. Douw van der Krap, Holland	242
209	Anonymous	275
210	Carey Orr, Tribune Cartoonist, Chicago	170
211	Anonymous	177
212	A. Van Baalen, Amsterdam	241
213	G. Niedermann K. Hippenmeier, Zurich	269
214	Guido Guerriero, Milan	249
215	Wilhelm Hejda Rudolf Tropsch, Vienna	174

*Design Omitted by Request of Competitor

Design Number		Plate Number
216	Gonzalez Villar, La Coruna, Spain	267
217	Werkstatt fur Massenform, Vienna	176
218	Aldo Scarzella Alberto Scarzella Crescentino Caselli, Carrara, Italy	250
219	Gunmar B. Petersen, Copenhagen	185
220	Anonymous	276
221	Anton Rosen, Copenhagen	*
222	Marcello Piacentini, Rome	246
223	Giuseppe Vago, Rome	251
224	Arthur and Joseph Berger, Vienna	173
225	Antonio Galiffa, Italy	253
226	W. Funke, Munchen, Germany	220
227	Stahler & Horn, Coblenz, Germany	199
228	Alex Baerwold, Berlin	214
229	Brandt Brothers, Berlin	201
230	Hch. Geiling, Magdeburg, Germany	207
231	Hentze & Richter, Hamburg	198
232	Clemens Holzmeister, Innsbruck, Germany	217
233	F. P. Grossman, Berlin	216
234	Walter Fischer, Magdeburg, Germany	221
235	Heinrich Mossdorf, Leipzig, Germany Assistants: Hanns Hahn, Bruno Busch	232
236	Max Taut, Berlin	229
237	Bruno Taut, Magdeburg, Germany Assistants: Walter Gunther, Kurz Schutz	231
238	Gerhard Schroeder, Breslau, Germany	228
239	Anonymous	280
240	Walter Gropius, Adolf Meyer, Germany	197
241	Ludwig Koloch, Aachen, Germany	233
242	Lossow & Kuhne, Dresden, Germany	203
243	Rudolph Eckmann, Hamburg, Germany	202
244	Ewald Kruger, Brackwede, Germany	218
245	Fritz Schroeder, Heidelberg, Germany	210
246	Max Ronneburger, Remscheid, Germany	226
247	Alb. H. W. Kruger Hermann Zess, Hamburg, Germany	227
248	Heribert Freiherr von Luttwitz, Breslau, Germany	222
249	Carl-Hermann Rudloff, Breslau, Germany	205

*Design Omitted by Request of Competitor

Design Number		*Plate Number*
250	Thilo Schoder, Germany	219
251	Ernst Kopp, Saarow, Germany	204
252	Robert Stern, Cologne, Germany	209
253	Wilhelm Heigel, Konigsfeld, Germany	211
254	Anonymous	278
255	Karl Sieben W. Dyck, Aachen, Germany	224
256	Arturo Tricomi, Naples, Italy	254
257	Walter Burley Griffin, Melbourne, Australia	171
258	P. Hurlimann, Argovie, Switzerland	273
259	Klum and Beitter, Kissingen, Germany	215
260	Emile Pohle Adolph Ott, Dortmund, Germany	200
261	Pedro Guimon Eguiguren, Bilbao, Spain	266
262	Wm. Gardner, Newport, England	188
263	Alois Augenfeld, Vienna, Austria	175

JOHN MEAD HOWELLS
RAYMOND M. HOOD
Associate Architects
New York City

The design is before everything else an expression of The Tribune. The structure is carried to its full height as a square on the Michigan Avenue front only, thus always giving the same impression from wherever seen, and showing the same from all points as The Tribune landmark.

We feel that in this design we have produced a unit. It is not a tower or top, placed on a building—it is all one building.

It climbs into the air naturally, carrying up its main structural lines, and binding them together with a high open parapet. Our disposition of the main structural piers on the exterior has been adopted to give the full utilization of the corner light in the offices, and the view up and down the Avenue.

Our desire has been not so much an archæological expression of any particular style as to express in the exterior the essentially American problem of skyscraper construction, with its continued vertical lines and inserted horizontals. It is only carrying forward to a final expression what many of us architects have tried already under more or less hampering conditions in various cities. We have wished to make this landmark the study of a beautiful and vigorous form, not of an extraordinary form.

The area of the cross section of the central motif of the top plus the area of its several supports is 3,360 square feet, and thus within the 3,600 square feet allowed, the frontage of the top on the street being also with the building law.

It is perhaps not necessary to call attention to the fact that the upper part of the building has been designed not only for its own outline and composition, but for the possibilities of illumination and reflected lighting at night.

—Howells & Hood

Southwest Perspective

Plate Number 1

Michigan Avenue Elevation

Plate Number 2

Austin Avenue Elevation

Plate Number 3

Section

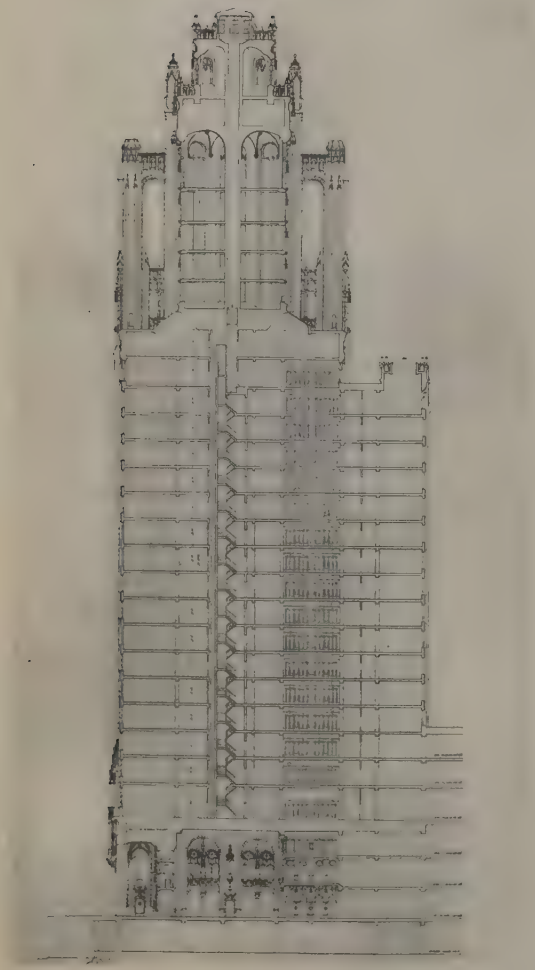
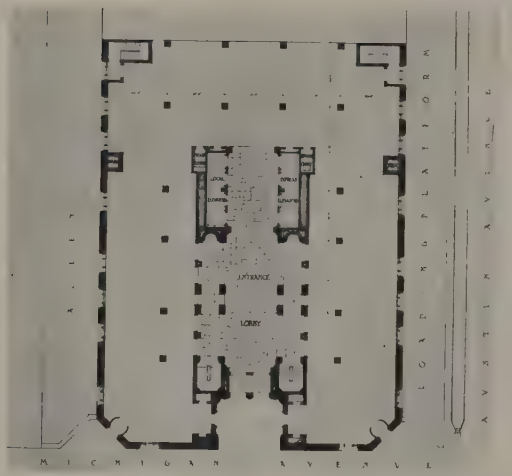


Plate Number 4

Entrance Floor Plan



Typical Floor Plan

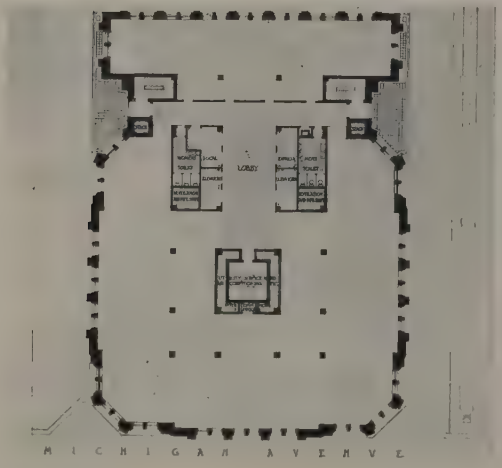


Plate Number 5

The following seven plates were reproduced from a Plaster Model

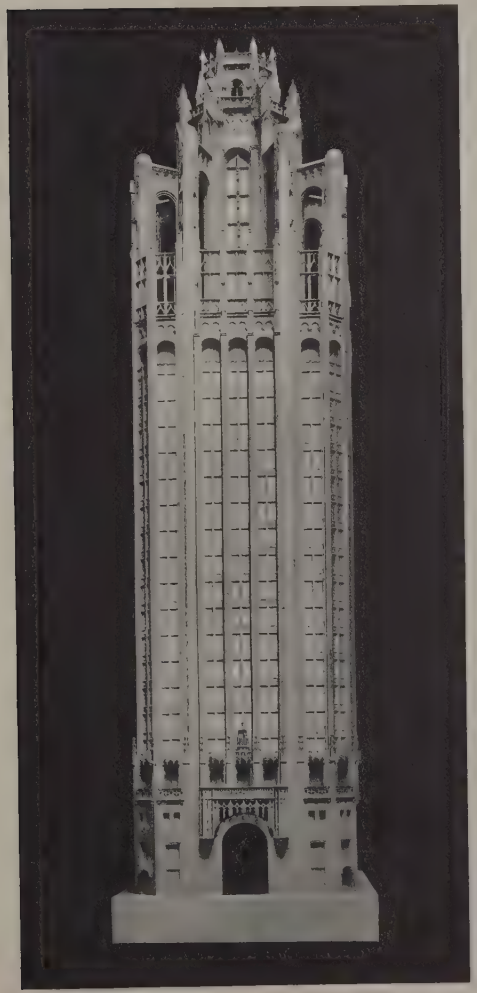
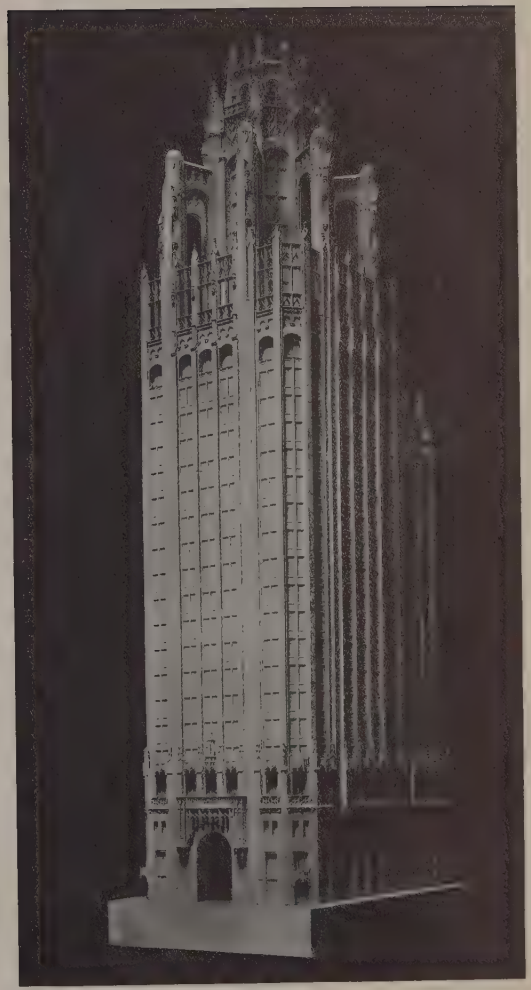


Plate Number 6



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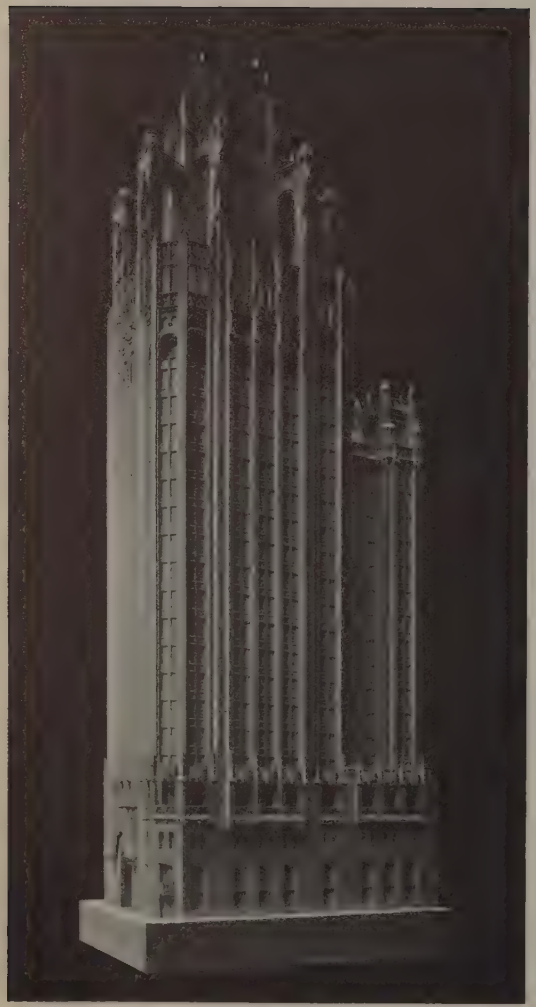


Plate Number 8

Plate Number 9

Plate Number 10

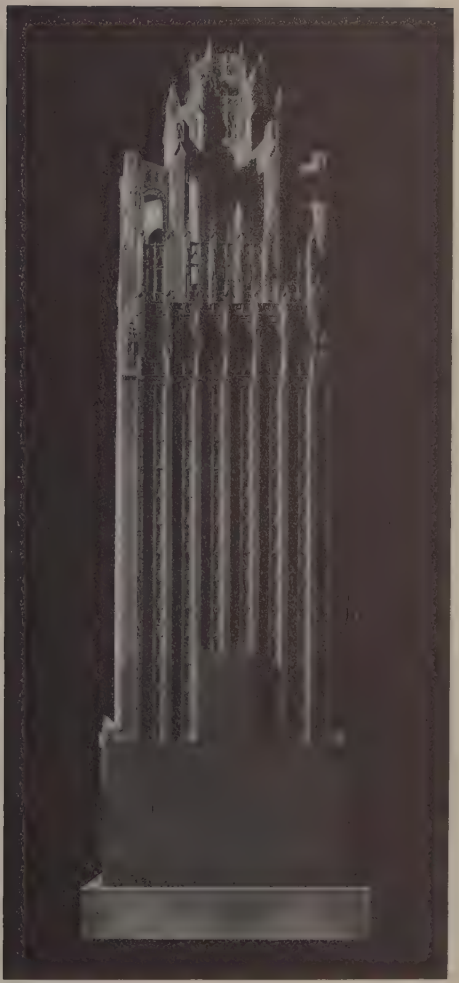


Plate Number 11

SECOND PRIZE

ELIEL SAARINEN
Helsingfors, Finland

Associate Architects
DWIGHT G. WALLACE
BERTELL GRENMAN
Chicago, Ill.

Detail

54

Plate Number 12

Of the design of Eliel Saarinen, awarded second prize, Louis H. Sullivan, in the Architectural Record, says:

" . . . . . it is a voice, resonant and rich, ringing amidst the wealth and joy of life. In utterance sublime and melodious, it prophesies a time to come, and not so far away, when the wretched and the yearning, the sordid, and the fierce, shall escape the bondage and the mania of fixed ideas. . . . . Qualifying as it does in every technical regard, and conforming to the mandatory items of the official program of instructions, it goes freely in advance, and, with the steel frame as a thesis, displays a high science of design such as the world up to this day had neither known or surmised. In its single solidarity of concentrated intention, there is revealed a logic of a new order, the logic of living things; and this inexorable logic of life is most graciously accepted and set forth in fluency of form. Rising from the earth in suspiration as of the earth and as of the universal genius of man, it ascends in beauty lofty and serene . . . . . until its lovely crest seems at one with the sky."

Southwest Perspective

Plate Number 13

Michigan Avenue Elevation

Plate Number 14

Austin Avenue Elevation

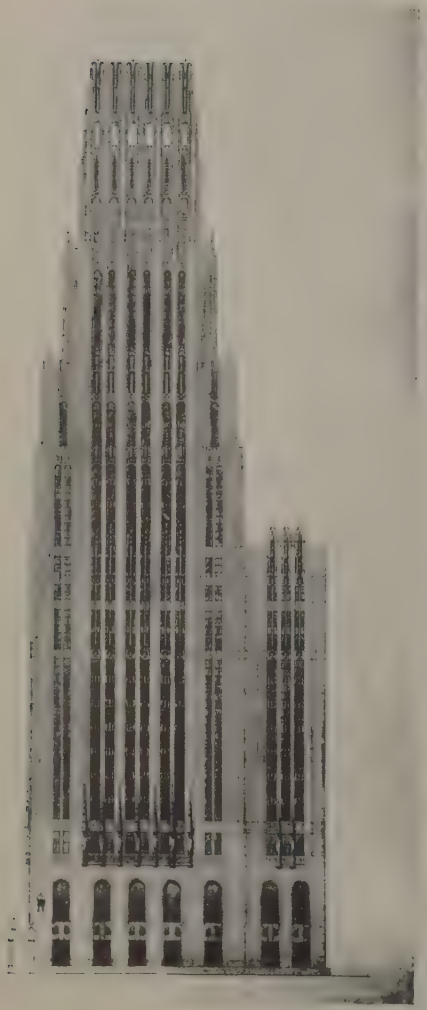


Plate Number 15

Section

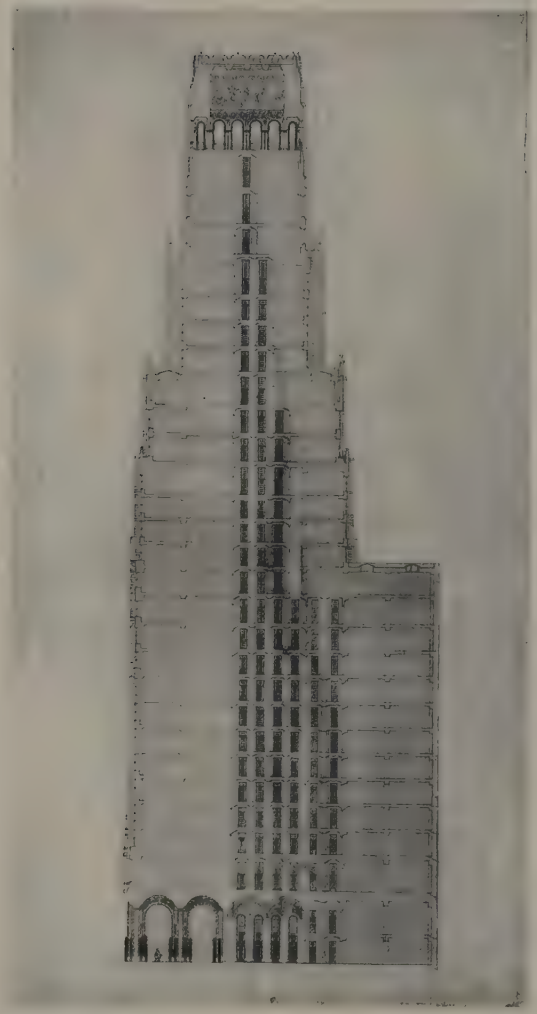
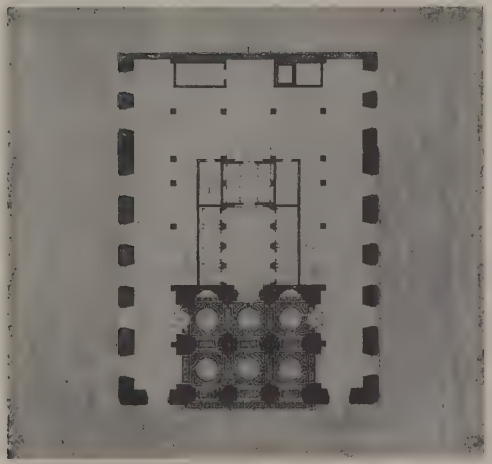


Plate Number 16

Entrance Floor Plan



Typical Floor Plan

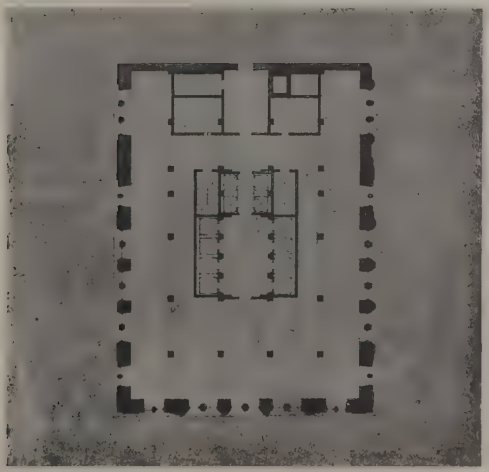


Plate Number 17

Detail for Rendering

Plate Number 18

Detail for Rendering

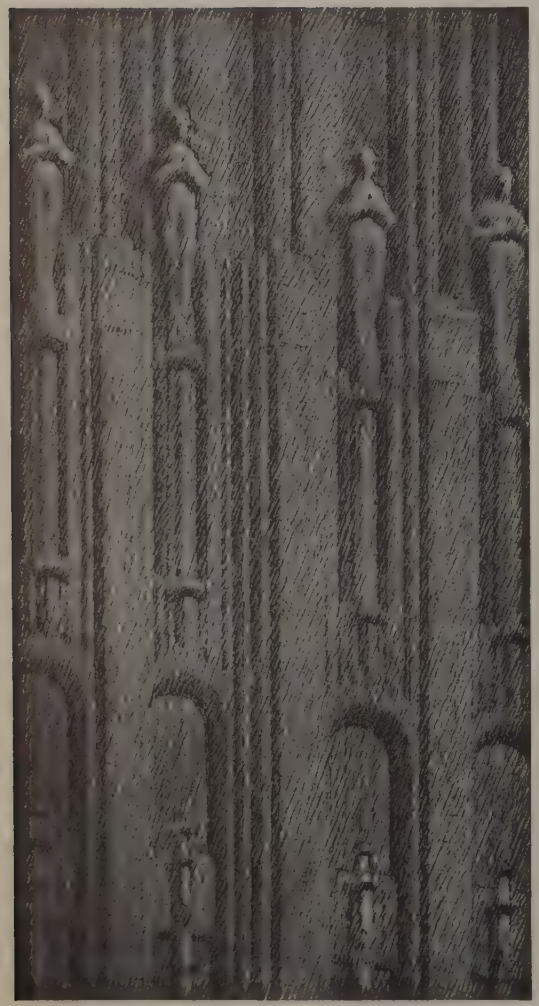


Plate Number 19

HOLABIRD & ROCHE
Chicago

Southwest Perspective

Plate Number 20

Michigan Avenue Elevation

Plate Number 21

Austin Avenue Elevation

Plate Number 22

Section

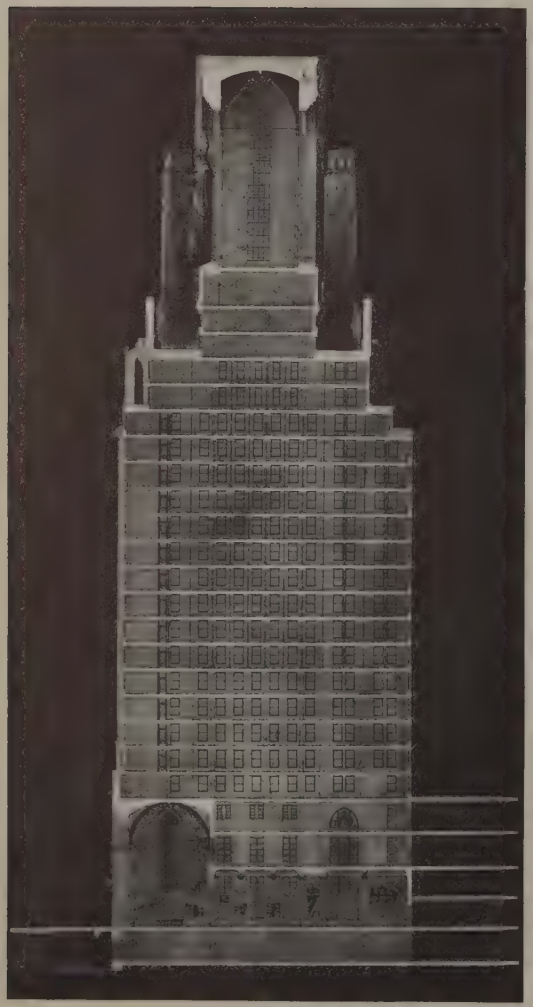
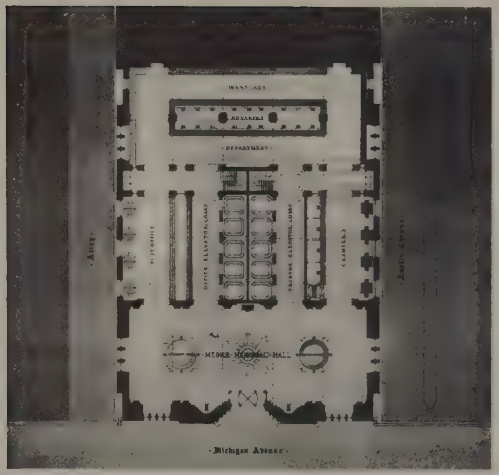


Plate Number 23

Entrance Floor Plan



Typical Floor Plan

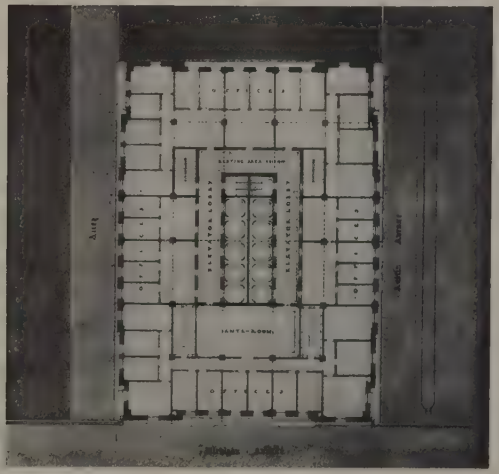


Plate Number 24

ARTHUR FREDERICK ADAMS
Kansas City, Mo.

Plate Number 25

DAVID H. MORGAN
Scranton, Pa.

Plate Number 26

JAS. GAMBLE ROGERS
New York City

Plate Number 27

GUY LOWELL
Boston, Mass.

Plate Number 28

KENNETH MACDONALD, JR.
MAURICE C. COUCHOT
Associate Architects
San Francisco, Calif.

Plate Number 29

HONORABLE MENTION

ARRASMITH & GAUGER
E. E. NEWCOMB
Associate Architects
Louisville, Ky.

Plate Number 30

EDWARD SHEPARD HEWITT
New York City

Plate Number 31

HELLMUTH & HELLMUTH
St. Louis, Mo.

Plate Number 32

LOUIS BOURGEOIS
FRANCIS E. DUNLAP
CHAS. L. MORGAN
Associate Architects
Chicago

Plate Number 33

HONORABLE MENTION

HELMLE & CORBETT
New York City

Plate Number 34

ALBERT J. ROUSSEAU
Ann Arbor, Mich.

Plate Number 35

WM. GORDON BEECHER
Baltimore, Md.

Plate Number 36

BUTLER & CORSE
New York City

Plate Number 37

L. BAYLOR PENDLETON
St. Louis, Mo.

Plate Number 38

B. H. & C. N. Whinston
New York City

Plate Number 39

Peter J. Weber
Chicago

Plate Number 40

BAKEWELL & BROWN
JOHN A. BAUR
San Francisco, Calif.

Plate Number 41

WEEKS & DAY
San Francisco, Calif.

Plate Number 42

CLAUDE BRAGDON
Rochester, N. Y.

Plate Number 43

D. H. BURNHAM & CO.
Chicago

Plate Number 44

BENJAMIN WISTAR MORRIS
New York City

Plate Number 45

HONORABLE MENTION

STANTON D. WILLARD
San Francisco, Calif.

Plate Number 46

MEAD WALTER
Chicago

Plate Number 47

EMILE WEIL
New Orleans, La.

Plate Number 48

WILLIAM PARKER WHITNEY
Chicago

Plate Number 49

WIGHT & WIGHT
Kansas City, Mo.

Plate Number 50

DELOS H. SMITH
Washington, D. C.

Plate Number 51

EDWIN H. SILVERMAN
ARTHUR W. HALL
Associate Architects
Philadelphia, Pa.

Plate Number 52

Charles A. McCarthy
Chicago

Plate Number 53

Emil M. Mlinar
Frederick A. Chapman
Lawrence W. Markes
Associate Architects
New York City

Plate Number 54

ROSSEL EDWARD MITCHELL
Washington, D. C.

Plate Number 55

SIMON & SIMON
Philadelphia, Pa.

Plate Number 56

STEBBINS & HAXBY
CYRUS Y. BISSELL
FRANK POST
Associate Architects
Minneapolis, Minn.

Plate Number 57

HERBERT HUGH RIDDLE
Chicago

Plate Number 58

PARKINSON & DOCKENDORFF
La Crosse, Wis.

Plate Number 59

CHARLES PAFF & CO.
S. NESSELROTH
Associate Architects
New York City

Plate Number 60

HAROLD E. PADDON
New York City

Plate Number 61

BENJAMIN FRANKLIN OLSON
Chicago

Plate Number 62

JENS FREDRICK LARSON
Hanover, New Hampshire

Plate Number 63

CHARLES H. LENCH
New York City

Plate Number 64

LOUIS LOTT
Dayton, Ohio

Plate Number 65

ROBERT LOEBECK
Chicago

Plate Number 66

MAHER & WINCHESTER
Boston, Mass.

Plate Number 67

DANIEL F. MCLAUGHLIN
Chicago

Plate Number 68

HOLYOKE, JEMNE & DAVIS
St. Paul, Minn.

Plate Number 69

HUNT & HUNT
New York City

Plate Number 70

ROBERT HELMER
Elmhurst, New York

Plate Number 71

HAVEN & HOYT
Boston, Mass.

Plate Number 72

CHAS. H. BEBB
CARL F. GOULD
Associate Architects
Seattle, Wash.

HONORABLE MENTION

Plate Number 73

GLENN BROWN & BEDFORD BROWN
Washington, D. C.

Plate Number 74

MORRIS B. ADLER
New York City

Plate Number 75

ERIC GUGLER
New York City

Plate Number 76

MOISE H. GOLDSTEIN
N. C. CURTIS
Associate Architects
New Orleans, La.

Plate Number 77

GARBER & WOODWARD
Cincinnati, Ohio

Plate Number 78

EDWIN SHERRILL DODGE
Boston, Mass.

Plate Number 79

N. S. SPENCER & SON
Chicago

Plate Number 80

MERRITT HARRISON & TURNOCK
Indianapolis, Ind.

Plate Number 81

RICHARD YOSHIJIRO MINE
Urbana, Ill.

Plate Number 82

PALMER & PLONSKY
New York City

Plate Number 83

ALBERT RANDOLPH ROSS
JOHN SLOAN
Associate Architects
New York City

Plate Number 84

LOUIS G. DITTOE
Cincinnati, Ohio

Plate Number 85

WM. Q. BENDUS
Chicago

Plate Number 86

BELLOWS & ALDRICH
Boston, Mass.

Plate Number 87

FRANK J. ROBINSON
Boston, Mass.

Plate Number 88

JOHN WYNKOOP
New York City

Plate Number 89

Plate Number 90

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HENRY HORNBOSTEL
ERIC FISHER WOOD
Associate Architects
Pittsburgh, Pa.

Plate Number 91

HONORABLE MENTION

FRANKLIN JAMES HUNT
New York

Plate Number 92

SHAW & HEPBURN
Boston, Mass.

Plate Number 93

ANDREW REBORI
Chicago

HONORABLE MENTION

Plate Number 94

SCHMIDT, GARDEN & MARTIN
Chicago

96

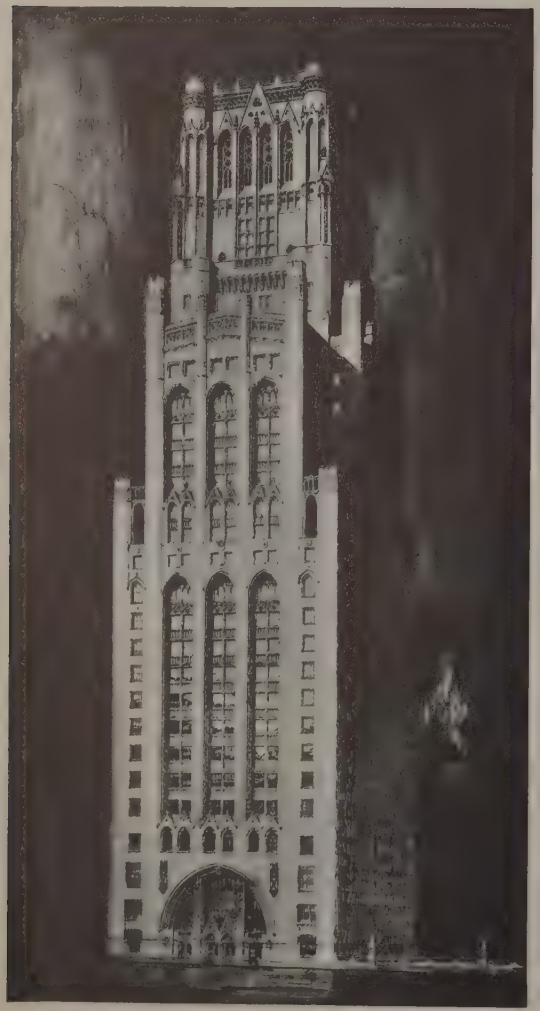

Plate Number 95

RALPH THOMAS WALKER
McKENZIE, VOORHEES & GMELIN
Associate Architects
New York City

Plate Number 96

BERTRAM G. GOODHUE
New York City

Plate Number 97

HEWITT & BROWN
Minneapolis, Minn.

Plate Number 98

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VAN PELT & THOMPSON
HENRY S. CHURCHILL
Associate Architects
New York City

Plate Number 99

EDMUND S. CAMPBELL
Chicago

HONORABLE MENTION

Plate Number 100

GEORGE F. SCHREIBER
Chicago

Plate Number 101

HONORABLE MENTION

BRUCE RABENOLD
J. H. PHILLIPS
Associate Architects
New York City

Plate Number 102

J. M. VINK
Cleveland, Ohio

Plate Number 103

BLISS & FAVILLE
San Francisco, Calif.

Plate Number 104

Edward Pierce Casey
Arthur Dillon
A. Durant Sneden
Associate Architects
New York City

Plate Number 105

Spencer & Powers
Chicago

Plate Number 106

A. F. M. Lange
New York City

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Plate Number 107

Richard W. Buckley
New York City

Plate Number 108

PAUL GERHARDT
Chicago

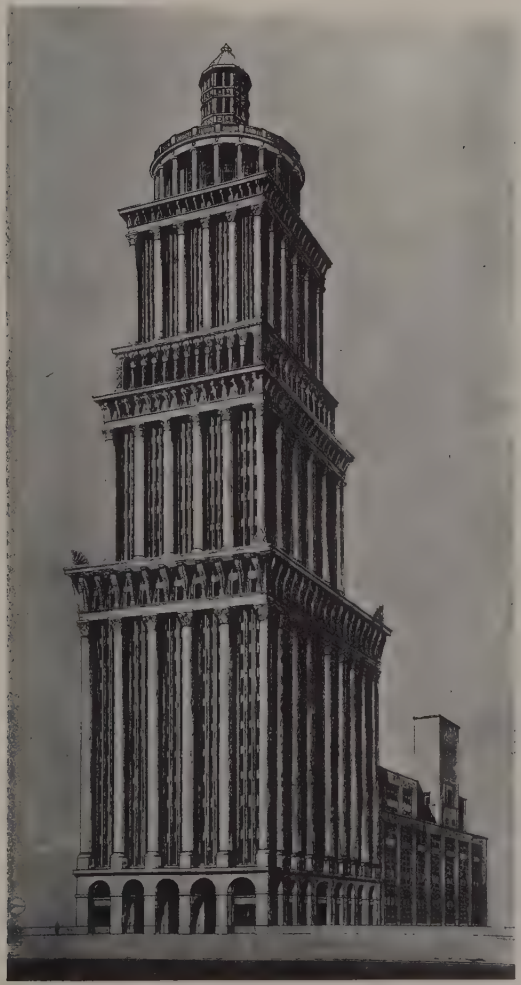

Plate Number 109

LUCIAN E. SMITH
New York City

HONORABLE MENTION

Plate Number 110

ALFRED MORTON GITHENS
New York City

J. L. BAKER
New York City

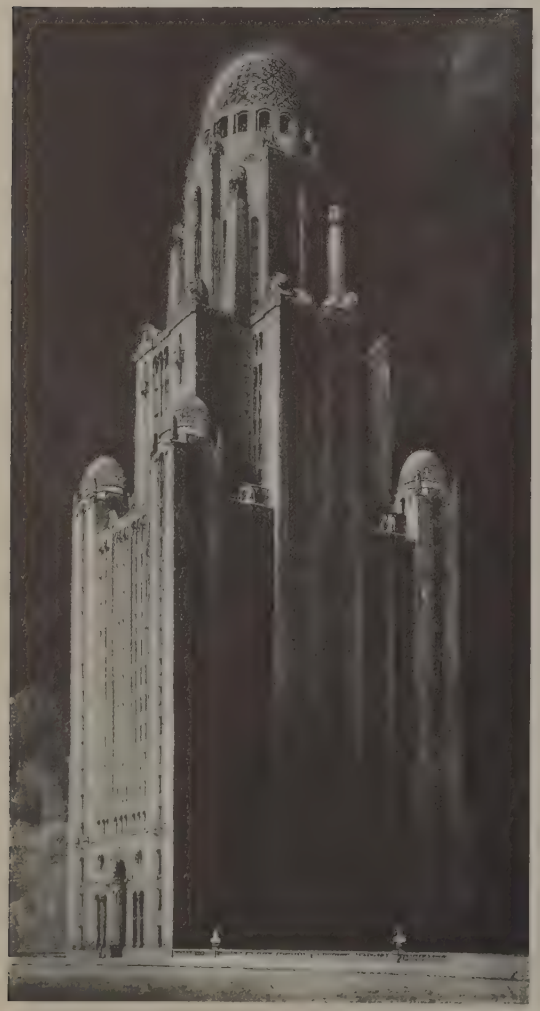

Plate Number 111

Plate Number 112

C. A. Eckstorm
Chicago

Plate Number 113

Harry F. Cunningham
Washington, D. C.

Plate Number 114

THOMAS J. GEORGE
New York City

Plate Number 115

HONORABLE MENTION

R. H. ZOOK
Chicago

Plate Number 116

VICTOR VANDERBILT
Minneapolis, Minn.

Plate Number 117

JARVIS HUNT
Chicago

HONORABLE MENTION

Plate Number 118

RUDOLPH A. HEROLD
Sacramento, Calif.

108

Plate Number 119

WALTER DABNEY BLAIR
New York City

Plate Number 120

WILLIAM BERG
New York City

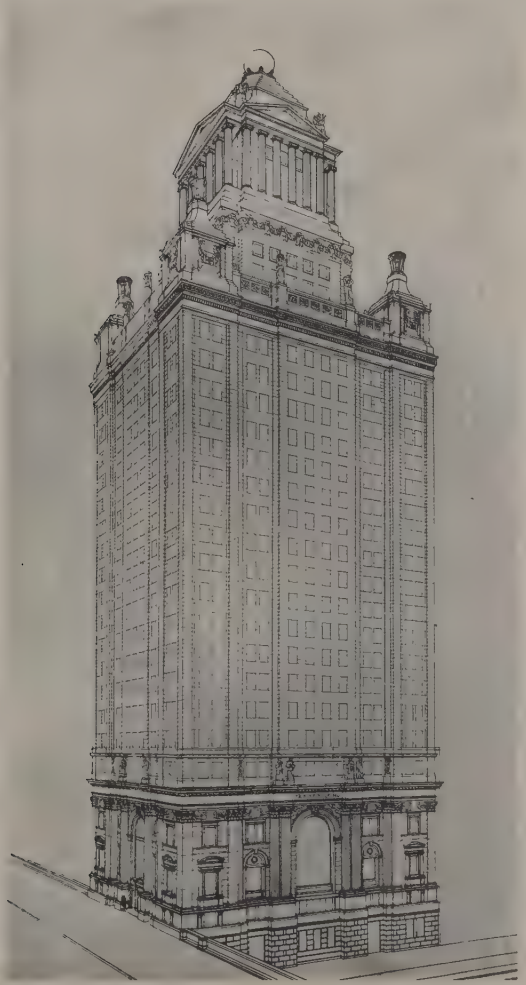

Plate Number 121

EUGENE SCHOEN
New York City

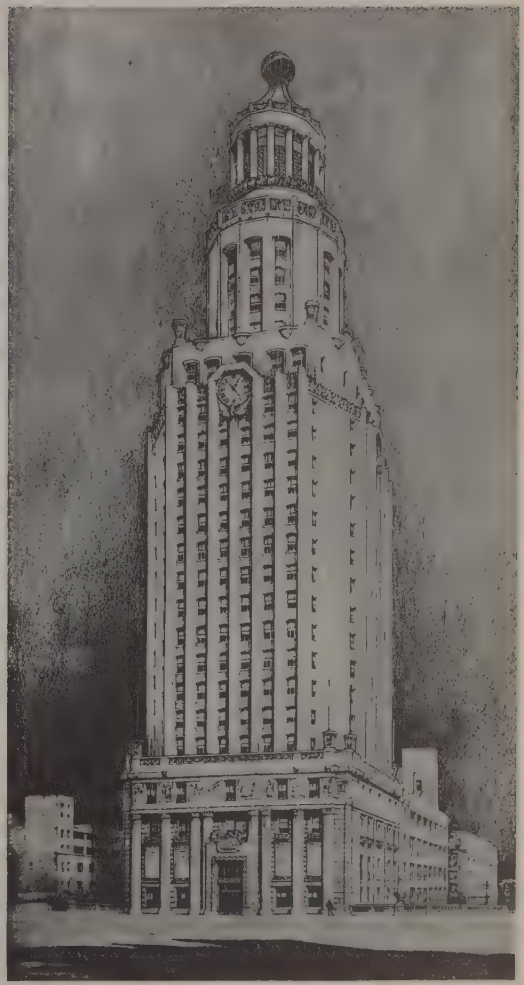

Plate Number 122

DAVID C. LANGE
Clemson College, S. C.

Plate Number 123

WARD & BLOHME
San Francisco, Calif.

Plate Number 124

J. D. Leland & Company
Boston, Mass.

Plate Number 125

I. N. Phelps Stokes
New York City

Plate Number 126

SAMSON, DODD & PIERPONT
Providence, R. I.

Plate Number 127

CLYDE N. FRIZ
NELSON FRIZ
Associate Architects
Baltimore, Md.

Plate Number 128

RICHARD HAVILAND SMYTHE
Brooklyn, N. Y.

Plate Number 129

HUESTIS & HUESTIS
Springfield, Mass.

Plate Number 130

DENNISON & HIRONS
New York City

Plate Number 131

GEORGE KELLER
Hartford, Conn.

Plate Number 132

JULIUS H. HUBER
Chicago

Plate Number 133

WILLIAM DRUMMOND
Chicago

Plate Number 134

R. W. Varney
Wellington J. Schaefer
Associate Architects
Chicago

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Plate Number 135

John R. Gieske
Huntington, W. Va.

Plate Number 136

B. Pellini, F. Tripputi
G. de Kermoroch
Associate Architects
New York City

Plate Number 137

J. A. Schweinfurth
Boston, Mass.

Plate Number 138

MINCHIN, SPITZ & CO.
Chicago

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Plate Number 139

WALTER T. STEILBERG
San Francisco, Calif.

Plate Number 140

FRANK HERDING
W. W. BOYD, JR.
Associate Architects
St. Louis, Mo.

Plate Number 141

PHILIPP MERZ
Philadelphia, Pa.

Plate Number 142

DOUGLAS D. ELLINGTON
Pittsburgh, Pa.

120

Plate Number 143

VICTOR A. DE PROSSE
Hudson, New York

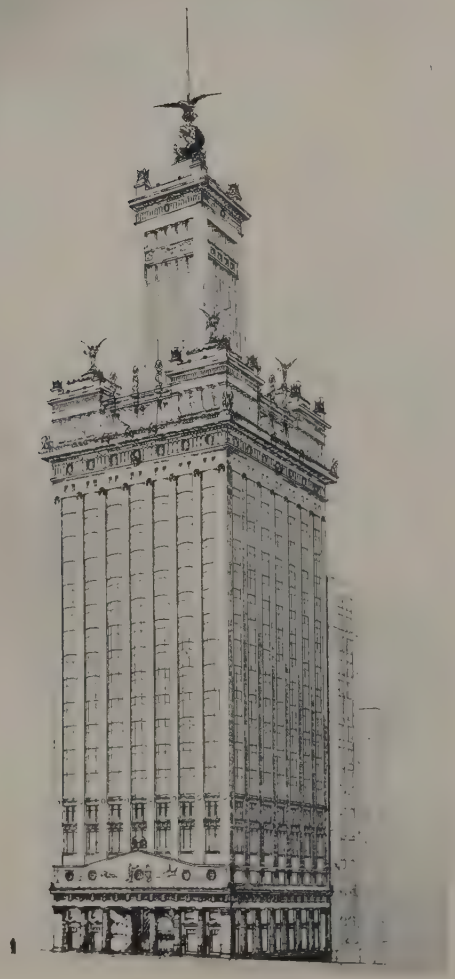

Plate Number 144

L. S. Buffington
Minneapolis, Minn.

Plate Number 145

Charles Hafner
Somerville, Mass.

Plate Number 146

WILLIAM L. SKIDMORE
Pocatello, Idaho

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Plate Number 147

SIEG & MCDANIEL
Memphis, Tenn.

Plate Number 148

FREDERICK J. TEICH
Chicago

Plate Number 149

COLTON & KNECHT
Grand Rapids, Mich.

Plate Number 150

E. F. Bargman
Chicago

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Plate Number 151

H. L. Copeland
Walla Walla, Wash.

Plate Number 152

HECTOR O. HAMILTON
New York City

Plate Number 153

PAUL HERMANN
Chicago

Plate Number 154

EUGENE C. FISHER
Chicago

Plate Number 155

H. W. J. EDBROOKE
Denver, Colo.

Plate Number 156

JOHN IRVING DORR
Hobart, Indiana

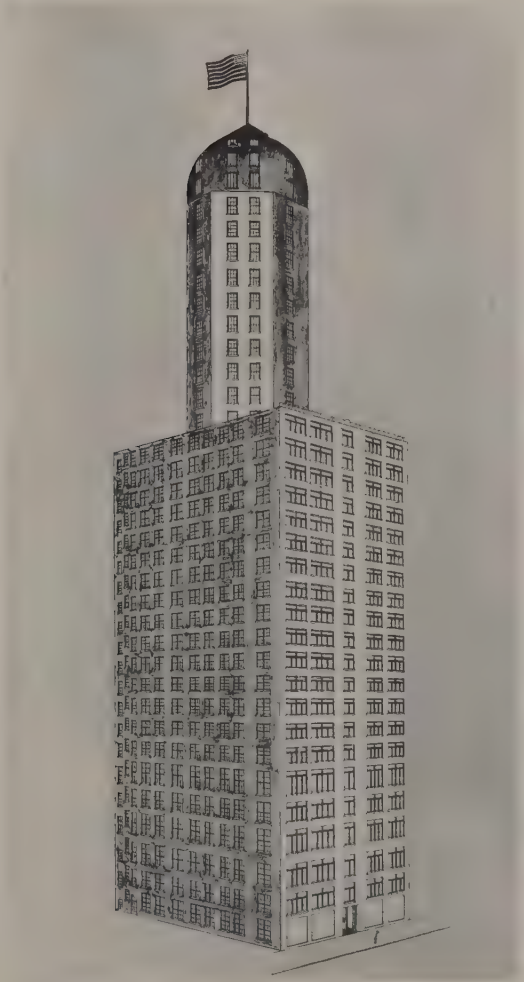

Plate Number 157

ALFRED FELLHEIMER
STEWARD WAGNER
Associate Architects
New York City

HONORABLE MENTION

Plate Number 158

PAUL GERHARDT
Chicago

Plate Number 159

PAUL GERHARDT
Chicago

Plate Number 160

T. P. Barnett Company
St. Louis, Mo.

Plate Number 161

Mathew L. Freeman
Mississippi Agricultural & Mechanical College

Plate Number 162

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MURPHY & OLMSTED
Washington, D. C..

Plate Number 163

ADOLPH SUCK
Hyde Park, Mass.

Plate Number 164

ERICH J. PATELSKI
Chicago

Plate Number 165

RONNEBERG, PIERCE & HAUBER
Chicago

Plate Number 166

ALBERT WOOD
Detroit, Mich.

Plate Number 167

FRANK KING
Tribune Cartoonist
Chicago

Plate Number 168

GAAR WILLIAMS
Tribune Cartoonist
Chicago

Plate Number 169

CAREY ORR
Tribune Cartoonist
Chicago

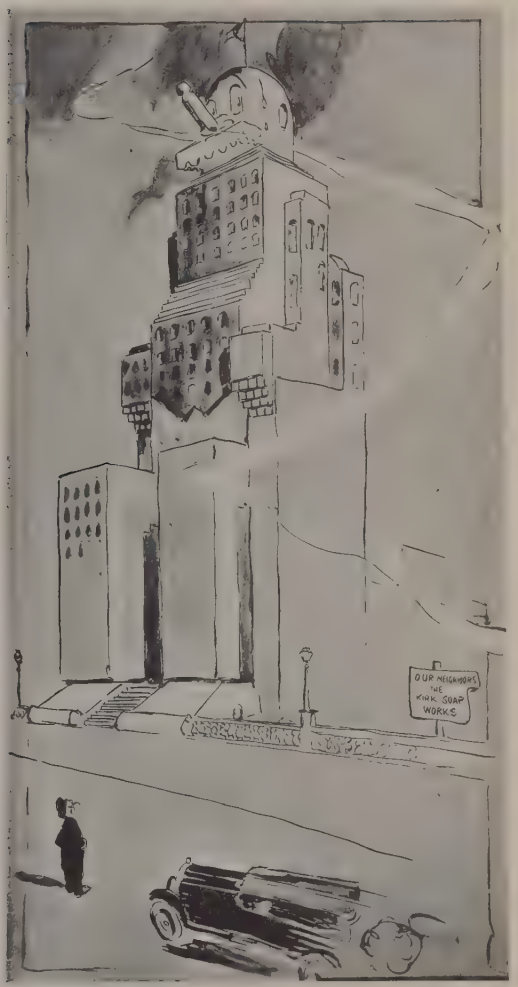

Plate Number 170

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WALTER BURLEY GRIFFIN
Melbourne, Australia

Plate Number 171

OTTO HOFFMAN
Vienna, Austria

HONORABLE MENTION

Plate Number 172

ARTHUR & JOSEPH BERGER
Vienna, Austria

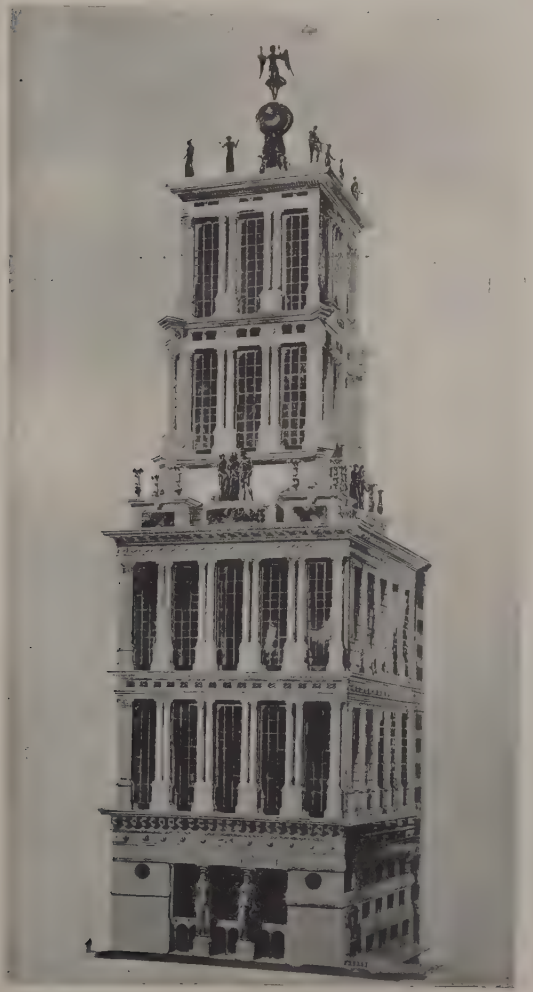

Plate Number 173

WILHELM HEJDA
RUDOLF TROPSCH
Associate Architects
Vienna, Austria

Plate Number 174

ALOIS AUGENFELD
Vienna, Austria

Plate Number 175

WERKSTATT FUR MASSENFORM
Vienna, Austria

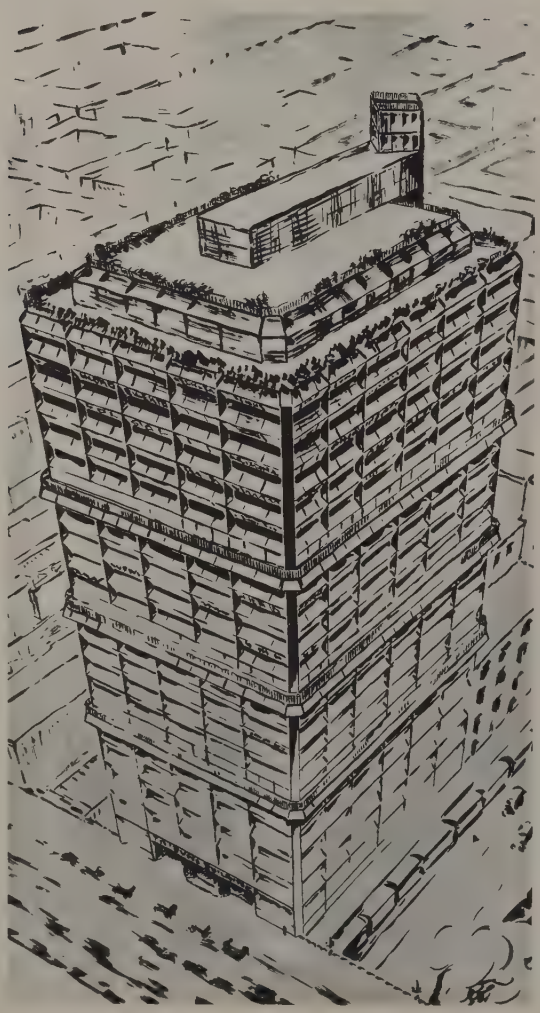

Plate Number 176

ANONYMOUS
Antwerp, Belgium

Plate Number 177

JULES VAN DEN HENDE
Ghent, Belgium

Plate Number 178

S. H. Penlington
Toronto, Canada

Plate Number 179

John M. Lyle
Toronto, Canada

Plate Number 180

WATERS & WILKES
Toronto, Canada

Plate Number 181

HUGH G. JONES
Montreal, Canada

HONORABLE MENTION

Plate Number 182

FELIX CABARROCAS
Havana, Cuba

140

Plate Number 183

A. BALZARETTI, R. CHAUMONT
Havana, Cuba

Plate Number 184

GUNMAR B. PETERSEN
Copenhagen, Denmark

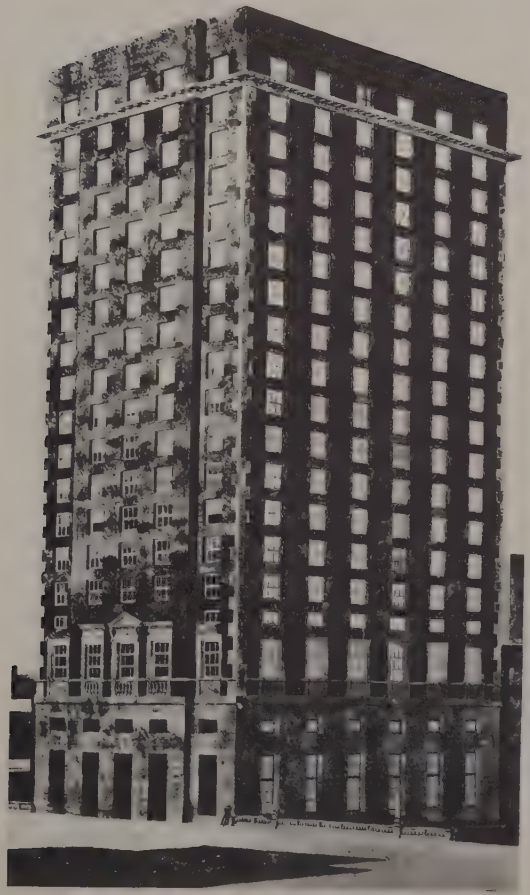

Plate Number 185

PERKINS & BROCKLEHURST
London, England

Plate Number 186

J. S. Gibson
W. S. A. Gordon
Associate Architects
London, England

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Plate Number 187

Wm. Gardner
Newport, England

Plate Number 188

GREGORY & SAUNDERS
London, England

Plate Number 189

HONORABLE MENTION

EINAR SJOSTROM
JARL EKLUND
Associate Architects
Helsingfors, Finland

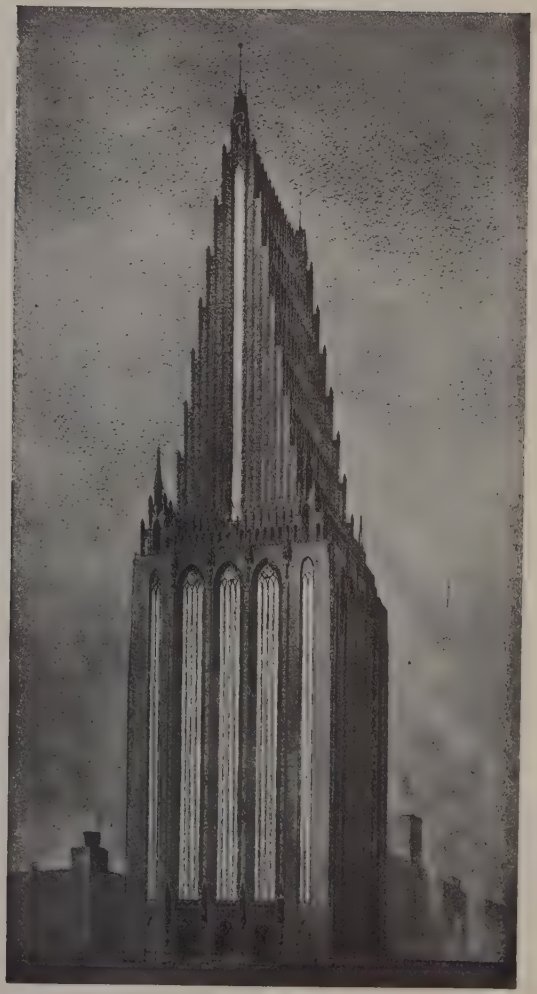

Plate Number 190

BARRY HAMMOND DIERKS
Paris, France

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Plate Number 191

HONORABLE MENTION

HENRI GEORGES CHASSAGNIOLE
Paris, France

Plate Number 192

J. BATTEUX
Rennes, France

Plate Number 193

H. MONESTEL
Toulon, France

Plate Number 194

PIERRE LE BOURGEOIS
Nancy, France

ADOLF LOOS
Nice, France

Plate Number 195

Plate Number 196

WALTER GROPIUS
ADOLF MEYER
Associate Architects
Weimar, Germany

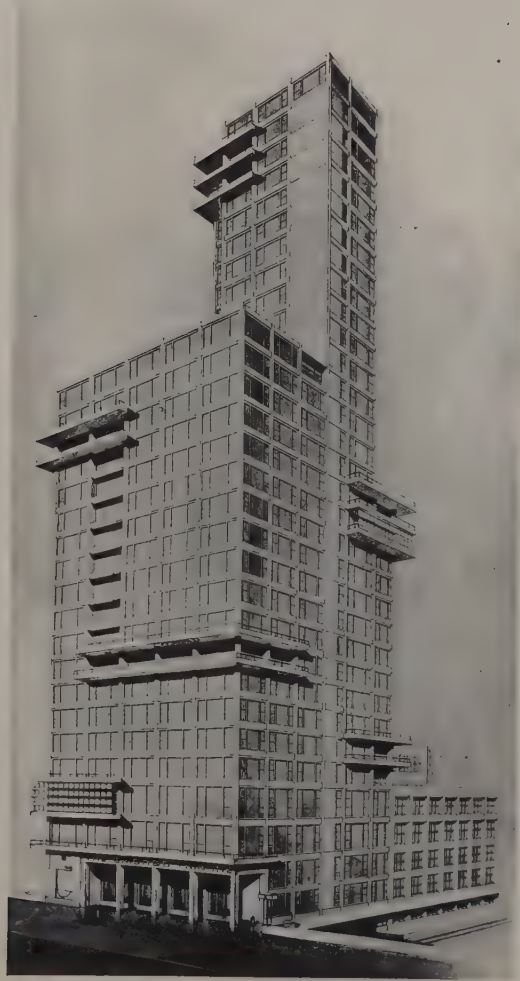

Plate Number 197

HENTZE & RICHTER
Hamburg, Germany

Plate Number 198

Stahler & Horn
Coblenz, Germany

Plate Number 199

Emile Pohle
Adolph Ott
Associate Architects
Dortmund, Germany

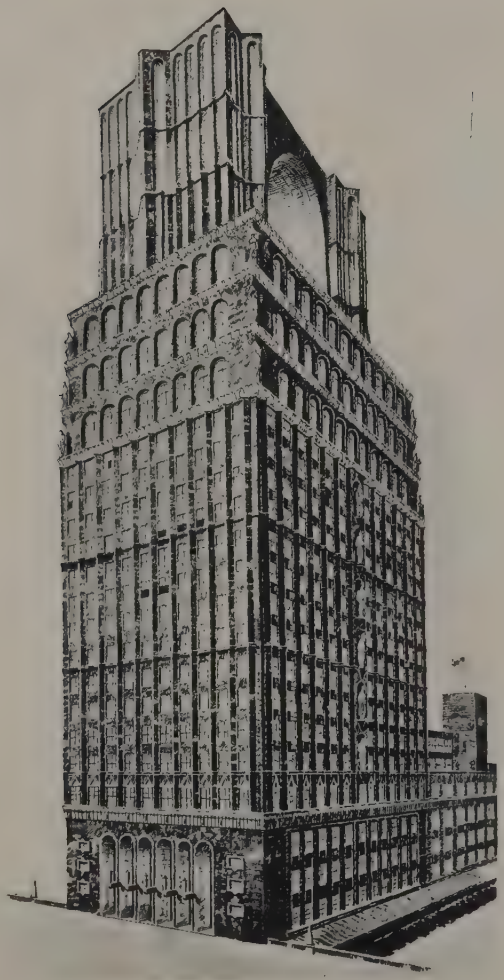

Plate Number 200

BRANDT BROTHERS
Berlin, Germany

Plate Number 201

RUDOLPH ECKMANN
Hamburg, Germany

Plate Number 202

Lossow & Kuhne
Dresden, Germany

Plate Number 203

Ernst Kopp
Saarow, Germany

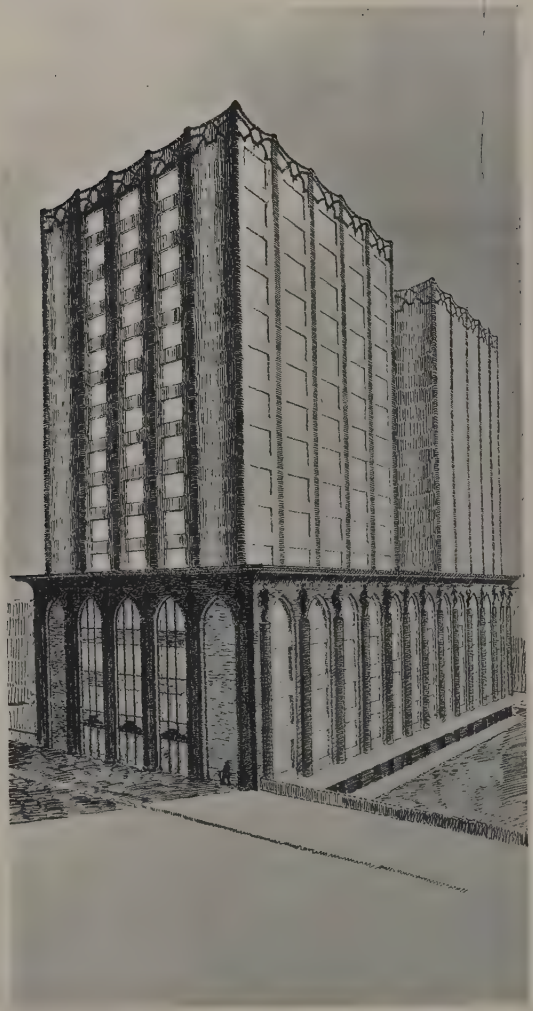

Plate Number 204

CARL-HERMANN RUDLOFF
Breslau, Germany

Plate Number 205

FRIEDR. STUHMKE
Berlin, Germany

HONORABLE MENTION

Plate Number 206

HCH. GEILING
Magdeburg, Germany

Plate Number 207

CARL MUSSBECK
Munchen, Germany

Plate Number 208

ROBERT STERN
Cologne, Germany

Plate Number 209

FRITZ SCHRODER
Heidelberg, Germany

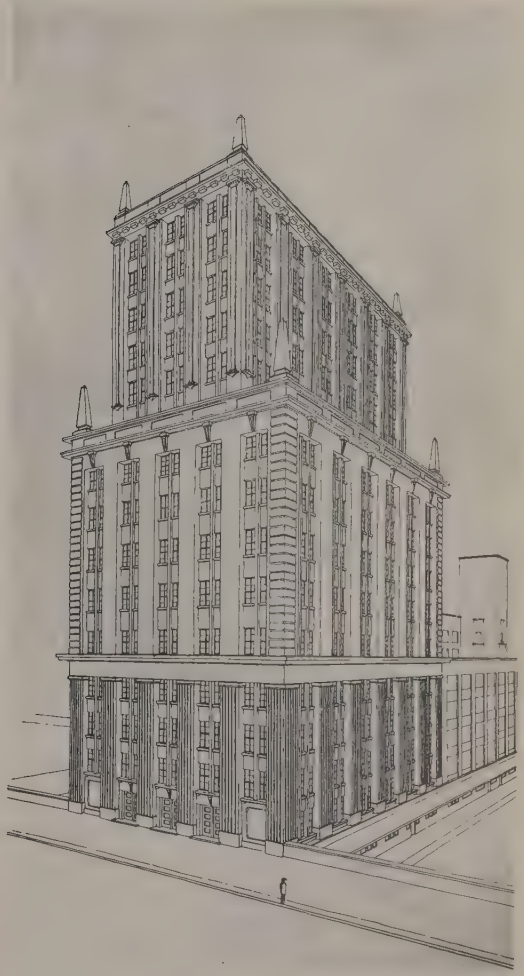

Plate Number 210

WILHELM HEIGEL
Konigsfeld, Germany

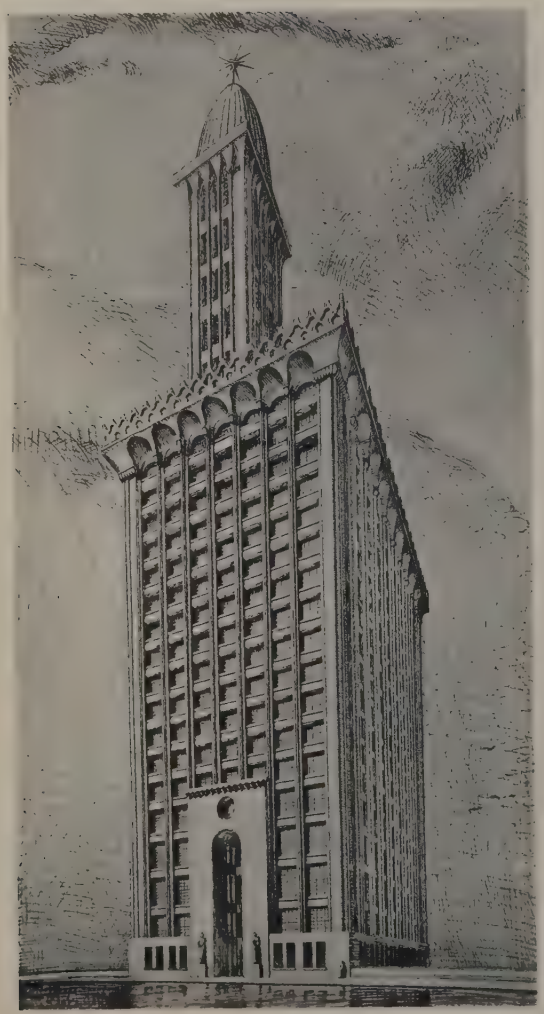

Plate Number 211

KARL BARTH
Wiesbaden, Germany

Plate Number 212

F. Hammersen
J. Haarmann
Associate Architects
Osnabruck, Germany

Plate Number 213

Alex Baerwold
Berlin, Germany

Plate Number 214

KLUM & BEITTER
Kissingen, Germany

Plate Number 215

F. P. GROSSMANN
Berlin, Germany

Plate Number 216

CLEMENS HOLZMEISTER
Innsbruck, Germany

Plate Number 217

EWALD KRUGER
Brackwede, Germany

Plate Number 218

THILO SCHODER
Gera, Germany

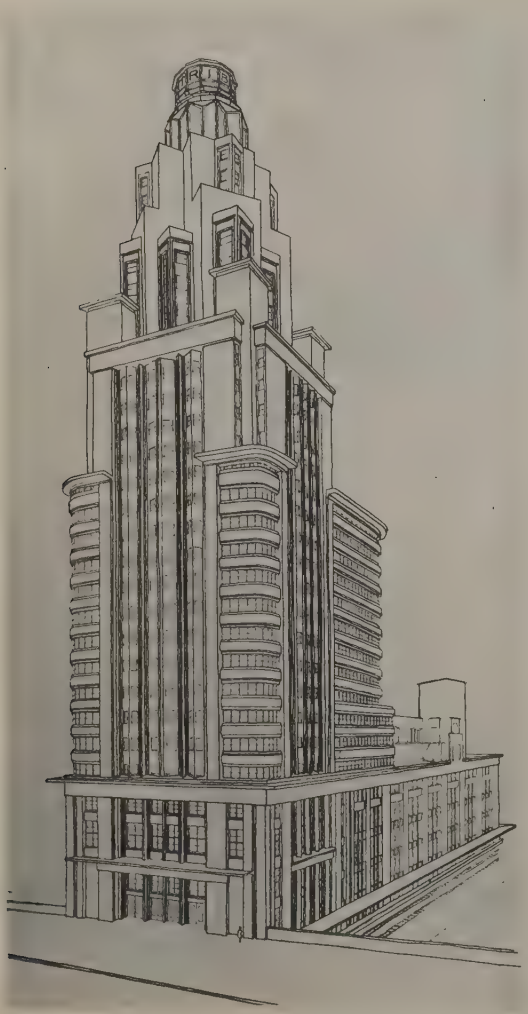

Plate Number 219

W. FUNKE
Munchen, Germany

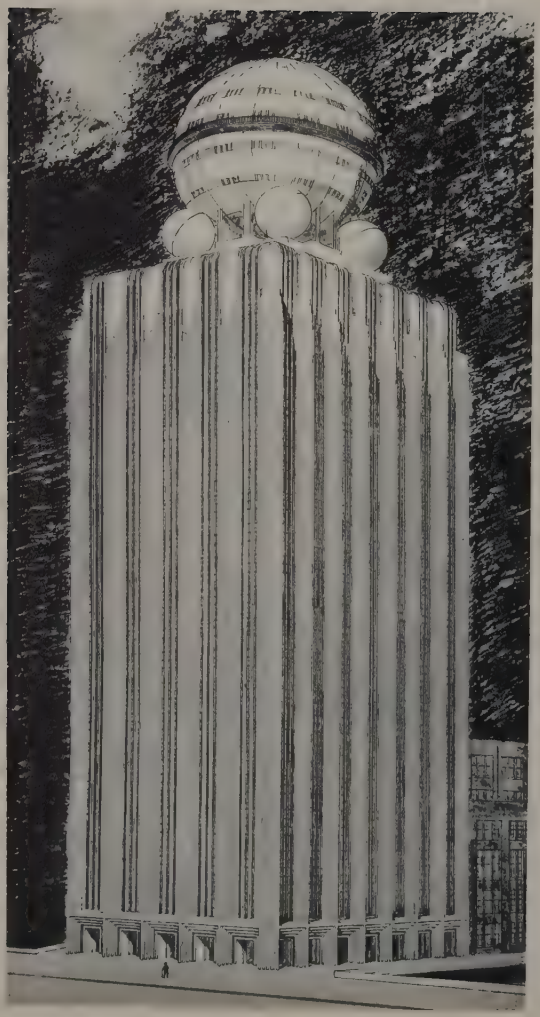

Plate Number 220

WALTER FISCHER
Magdeburg, Germany

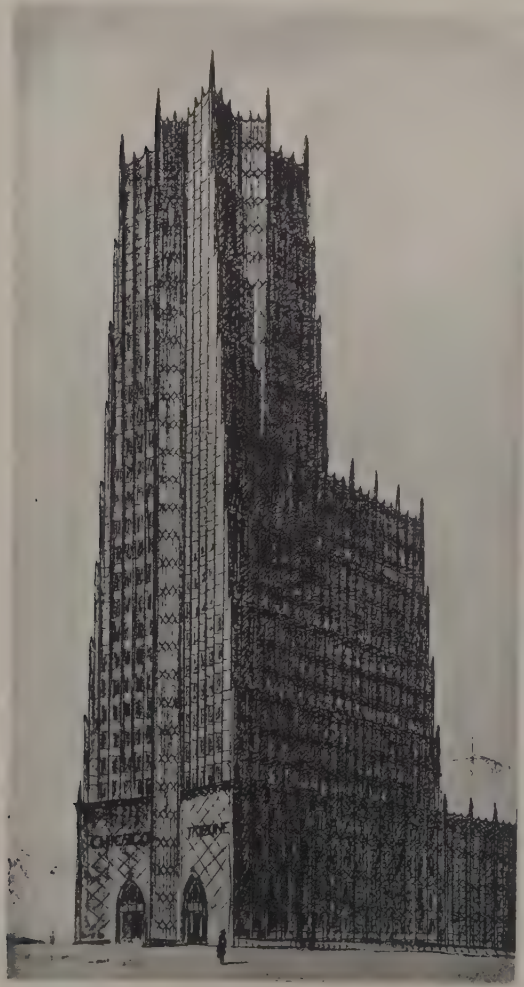

Plate Number 221

HERIBERT FREIHERR VON LUTTWITZ
Breslau, Germany

Plate Number 222

PETER BIRKENHOLZ
Munchen, Germany

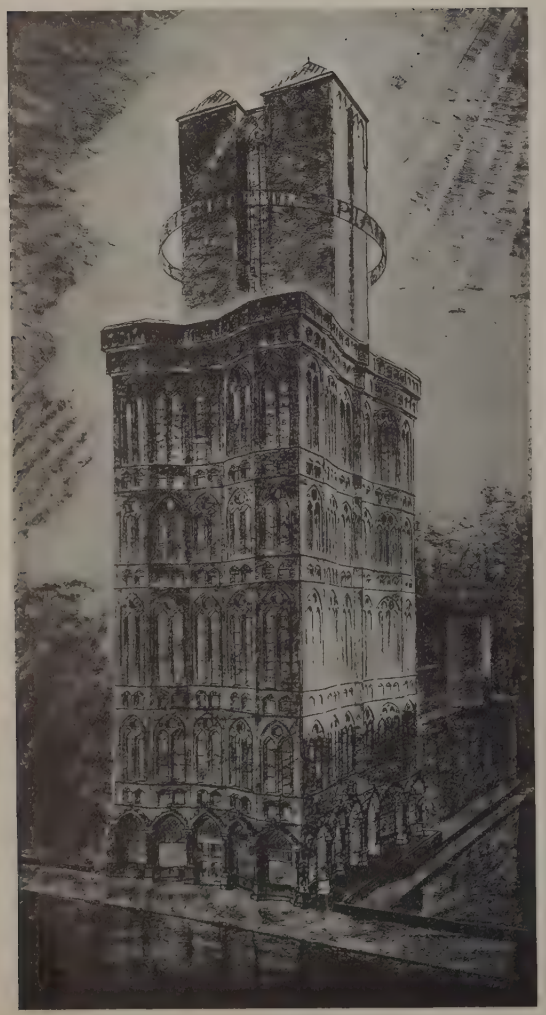

Plate Number 223

KARL SIEBEN
W. DYCK
Associate Architects
Aachen, Germany

Plate Number 224

FRITZ SACKERMANN
Hohenlimburg, Germany

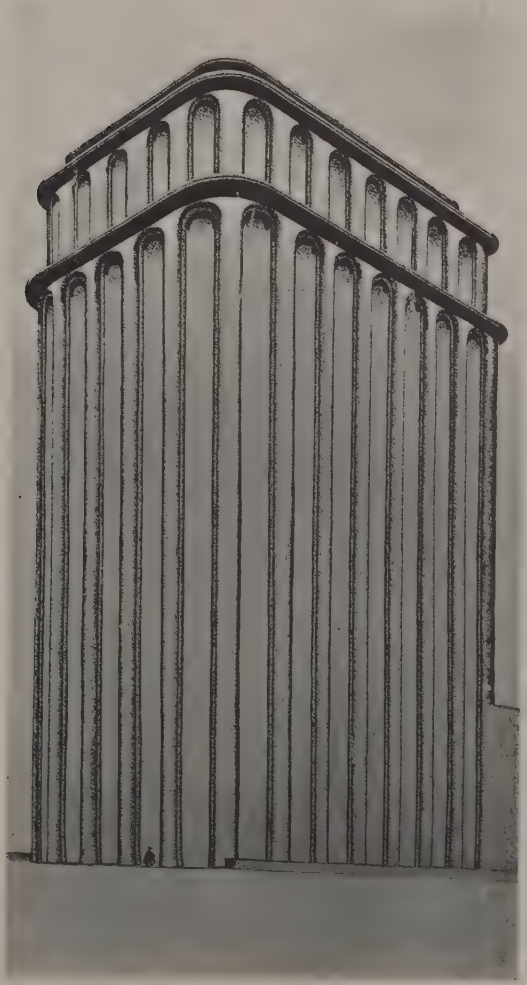

Plate Number 225

MAX RONNEBURGER
Rheinland, Germany

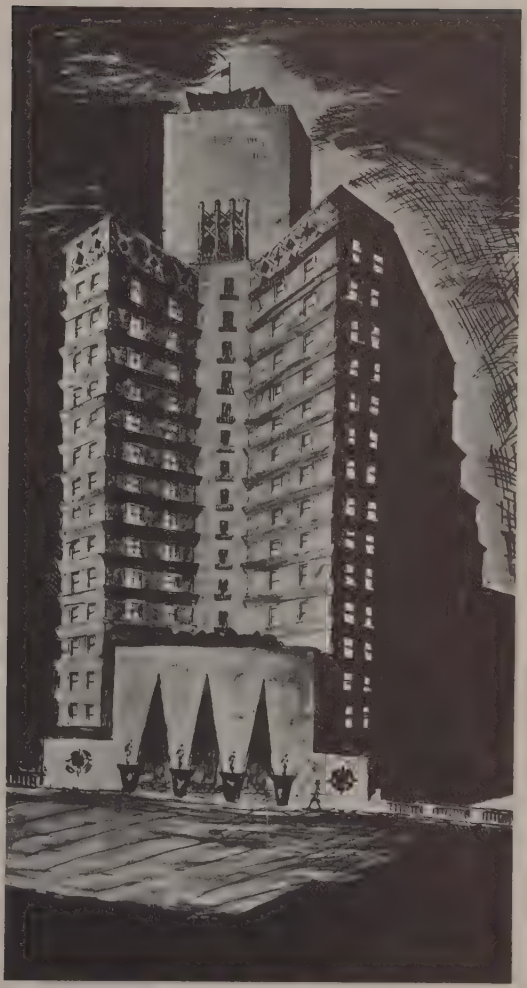

Plate Number 226

ALB. H. W. KRUGER
HERMANN ZESS
Associate Architects
Hamburg, Germany

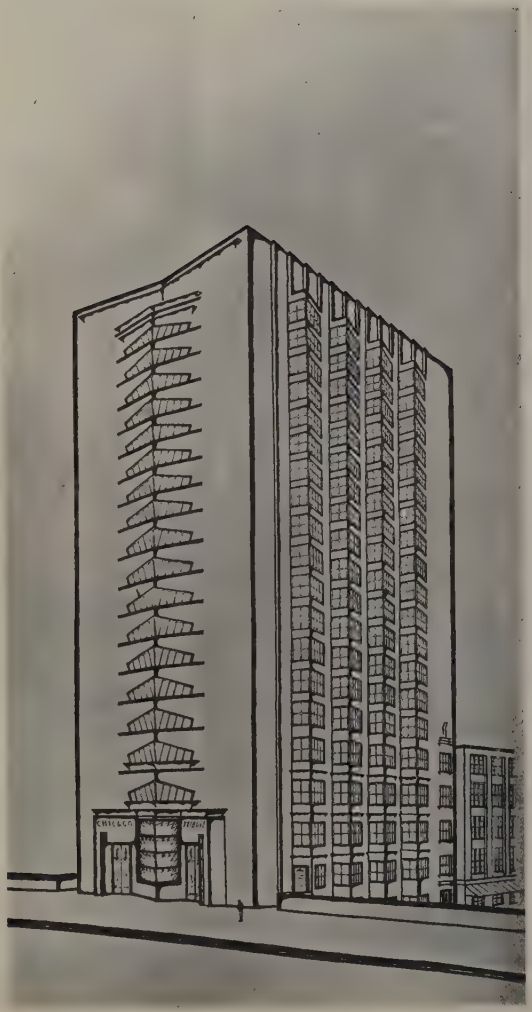

Plate Number 227

GERHARD SCHROEDER
Breslau, Germany

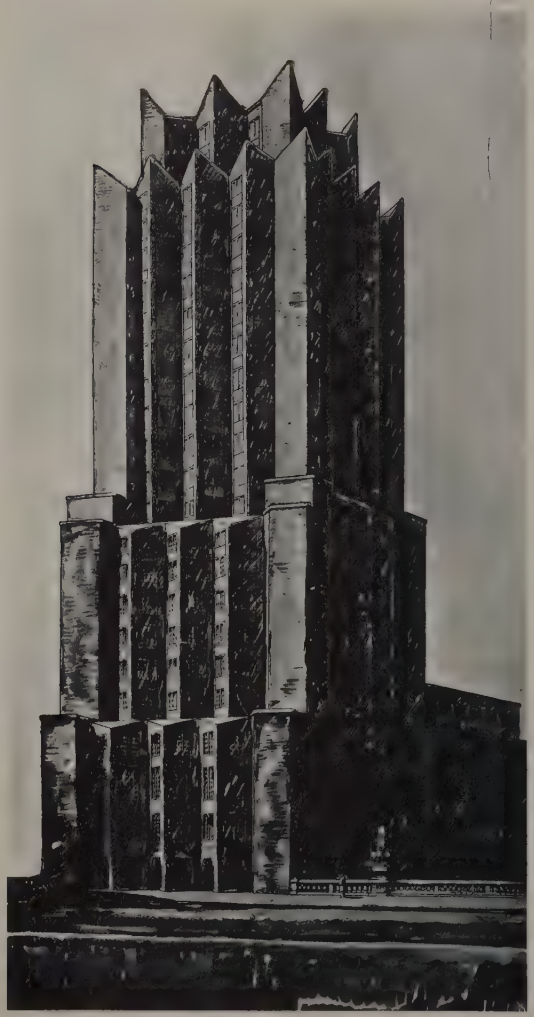

Plate Number 228

MAX TAUT
Berlin, Germany

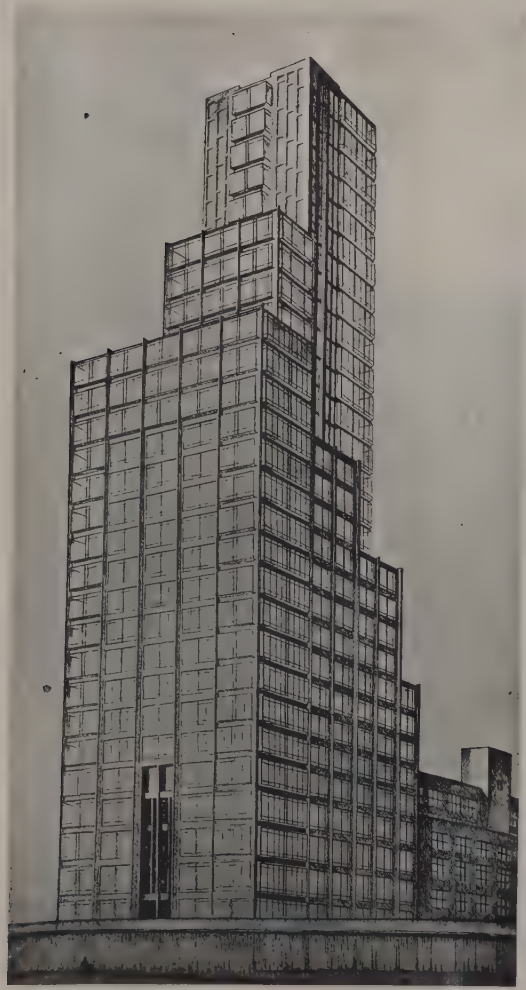

Plate Number 229

MARTIN STANDKE
Berlin, Germany

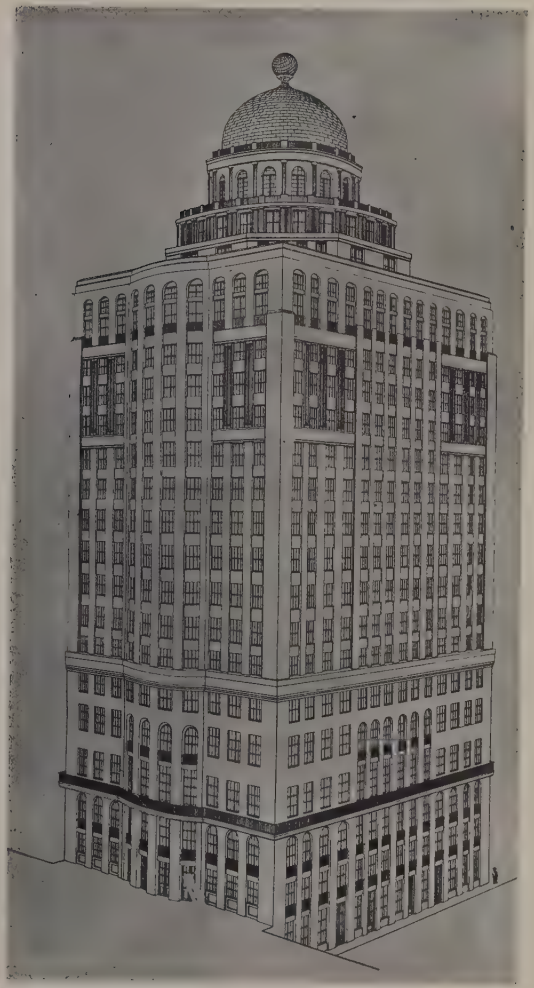

Plate Number 230

Bruno Taut
Walter Gunther
Kurz Schutz
Associate Architects
Magdeburg, Germany

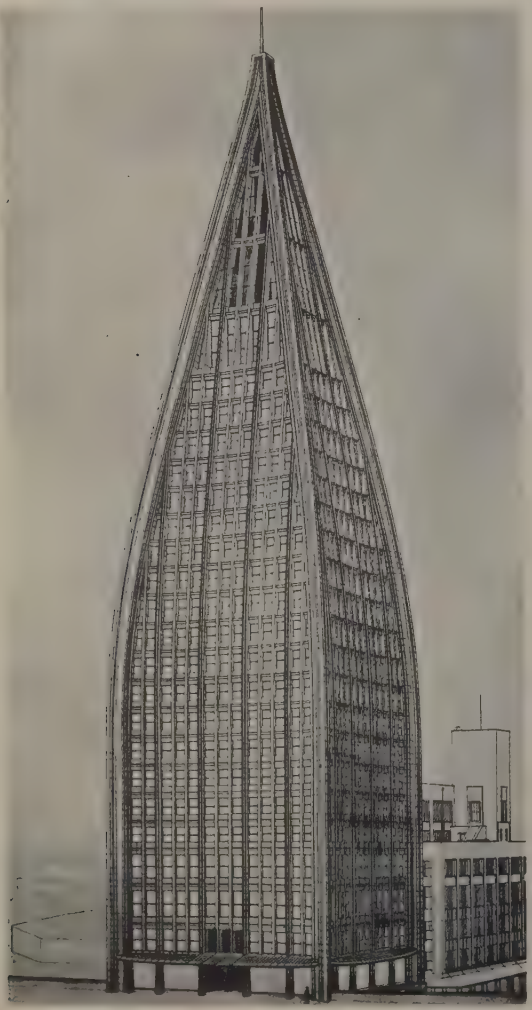

Plate Number 231

Heinrich Mossdorf
Hans Hahn
Bruno Busch
Associate Architects
Leipzig, Germany

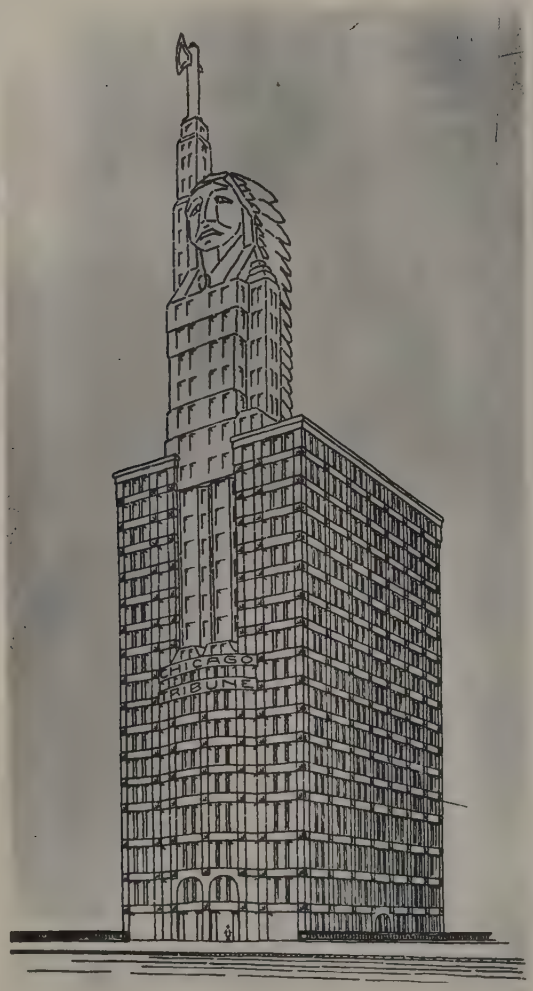

Plate Number 232

LUDWIG KOLOCH
Aachen im Rheinland, Germany

Plate Number 233

MEISCHKE & SCHMIDT
Rotterdam, Holland

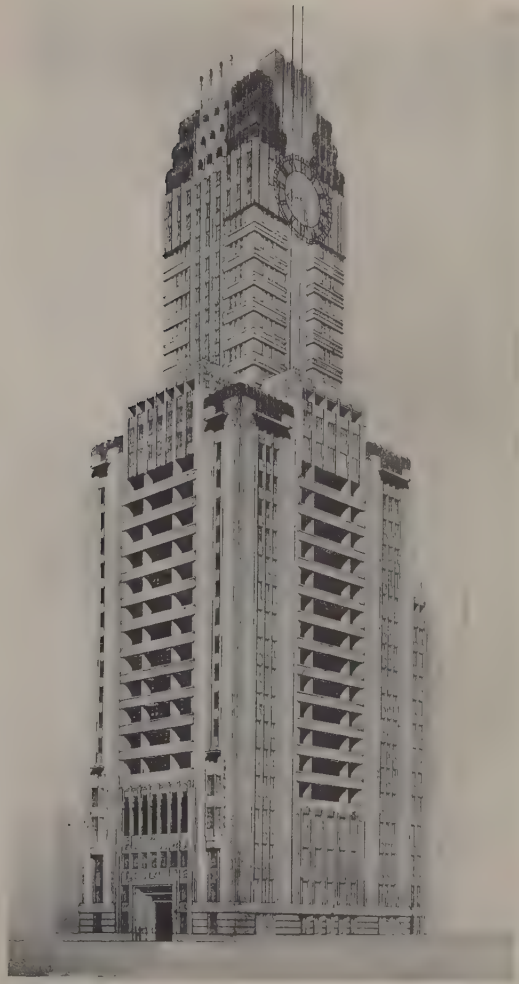

Plate Number 234

D. Roosenburg
The Hague, Holland

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Plate Number 235

D. F. Slothouwer
Amsterdam, Holland

Plate Number 236

D. A. Van Zanten
Hilversum, Holland

Plate Number 237

B. Bijvoet, J. Duiker
Zandvoort, Holland

Plate Number 238

H. F. Mertens
Bilthoven near Utrecht, Holland

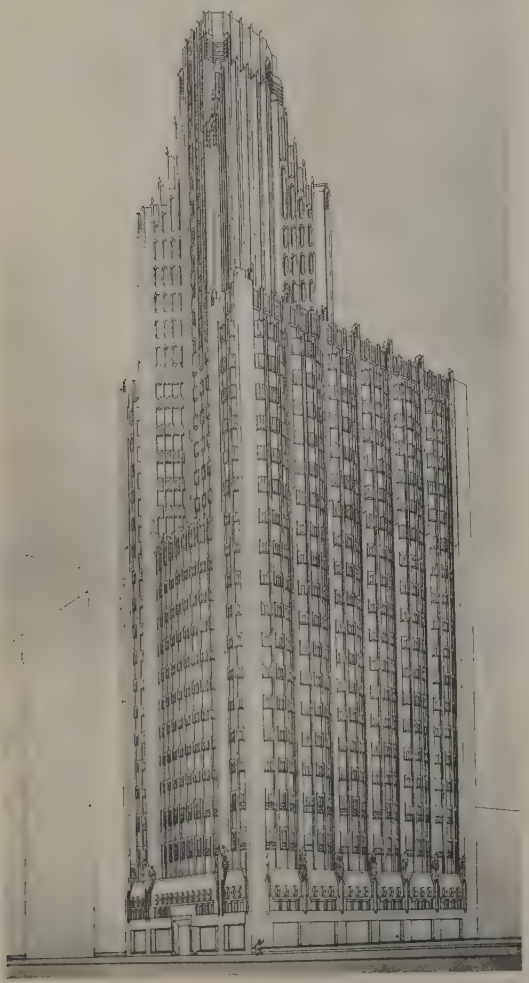

Plate Number 239

Mariaut C. van Straten
Leiderdorp, Holland

Plate Number 240

A. Van Baalen
Amsterdam, Holland

Plate Number 241

F. H. Douw van der Krap
S. Gravenhage, Holland

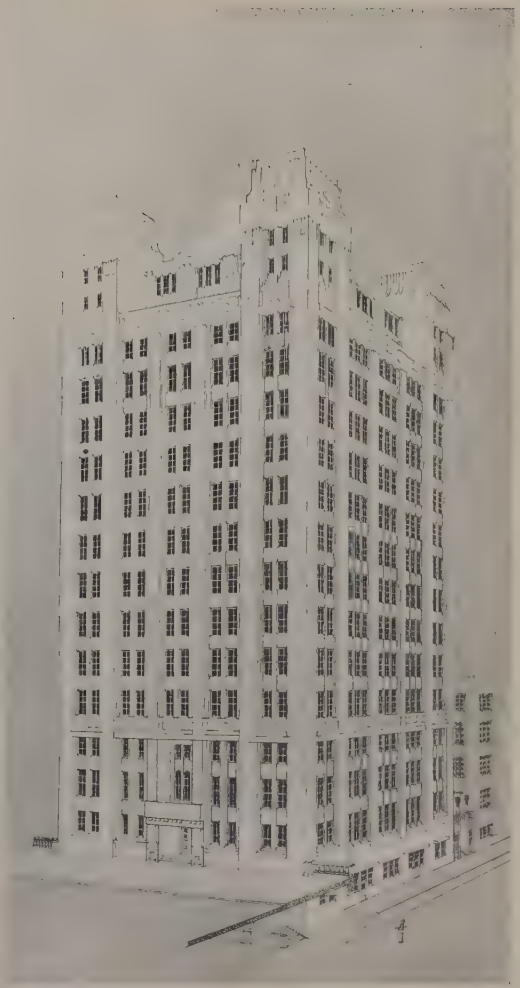

Plate Number 242

L. Bode
Amsterdam, Holland

Plate Number 243

Lechner Jeno
Budapest, Hungary

Plate Number 244

LECHNER LORAND
KAUTZKY TIVADAR
IKER HORTHY
Associate Architects
Budapest, Hungary

Plate Number 245

MARCELLO PIACENTINI
Rome, Italy

Plate Number 246

GIUSEPPE BONI
Rome, Italy

SAVERIO DIOGUARDI
Bari, Italy

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Plate Number 247

Plate Number 248

GUIDO GUERRIERO
Milan, Italy

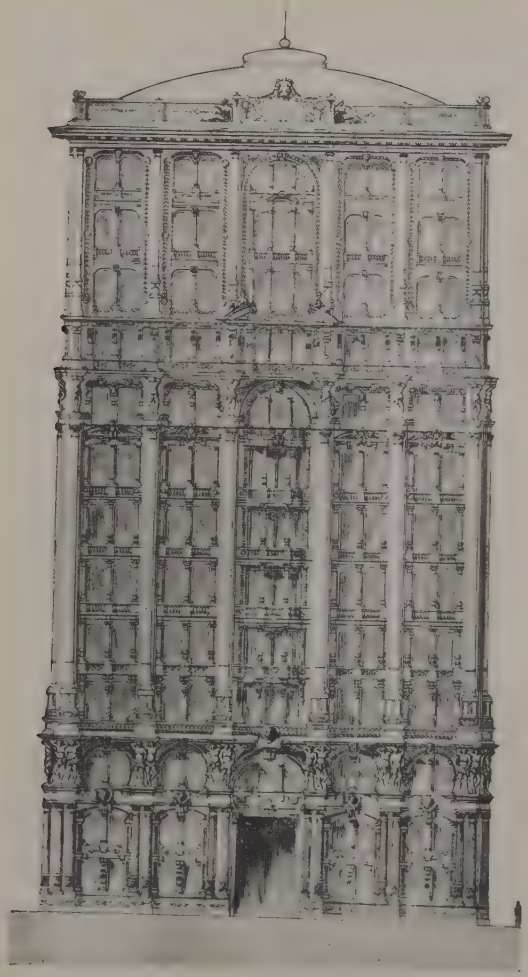

Plate Number 249

ALDO SCARZELLA
ALBERTO SCARZELLA
CRESCENTINO CASELLI
Associate Architects
Carrara, Italy

Plate Number 250

GIUSEPPE VAGO
Rome, Italy

Plate Number 251

VITTORIO PINO
Rome, Italy

Plate Number 252

ANTONIO GALIFFA
S. Egidio alla Vibrata, Italy

Plate Number 253

ARTURO TRICOMI
Naples, Italy

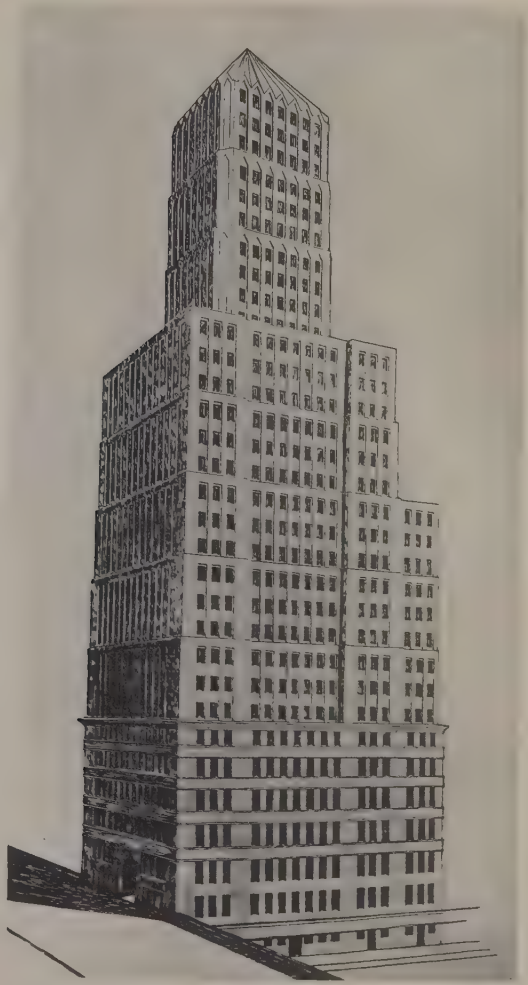

Plate Number 254

JOSEPH SCHARTZ
Luxembourg

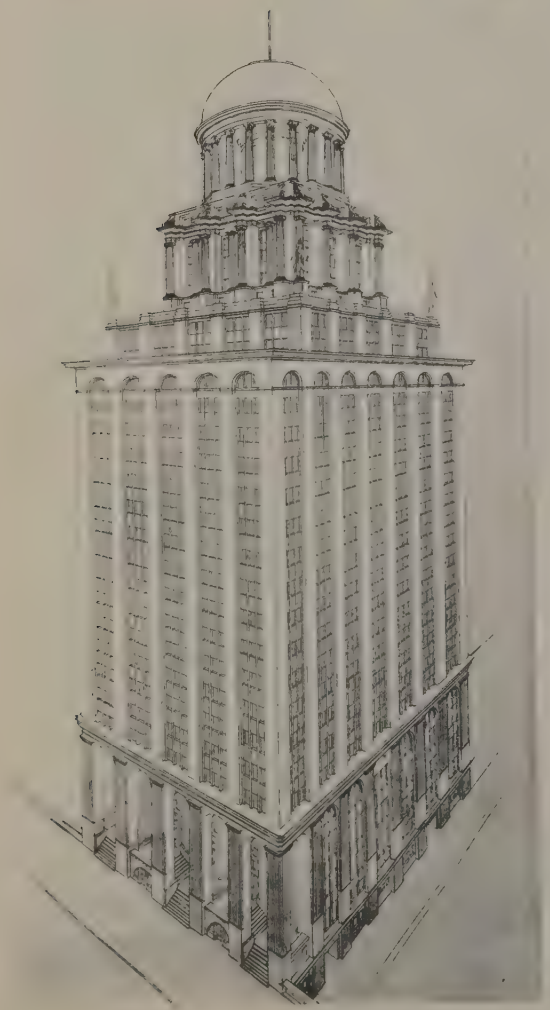

Plate Number 255

ERNESTO FUCHS
Guadalajara, Jal., Mexico

Plate Number 256

LIPPINCOTT & BILLSON
Melbourne, Australia

Plate Number 257

CRAWFURD JENSEN
L. W. WILHELMSEN
OLAF BOYE
Associate Architects
Christiania, Norway

Plate Number 258

FINN BERNER
Bergen, Norway

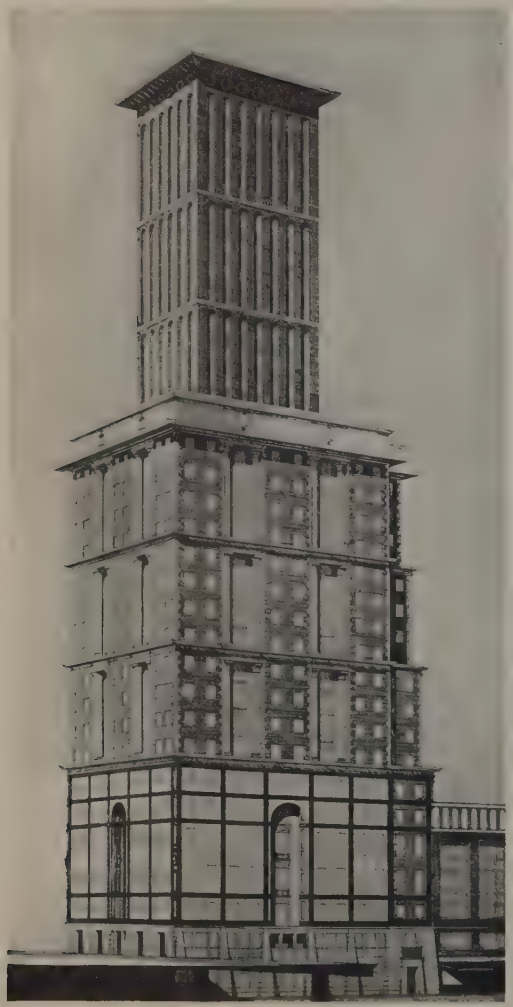

Plate Number 259

NILS TVEDT
Bergen, Norway

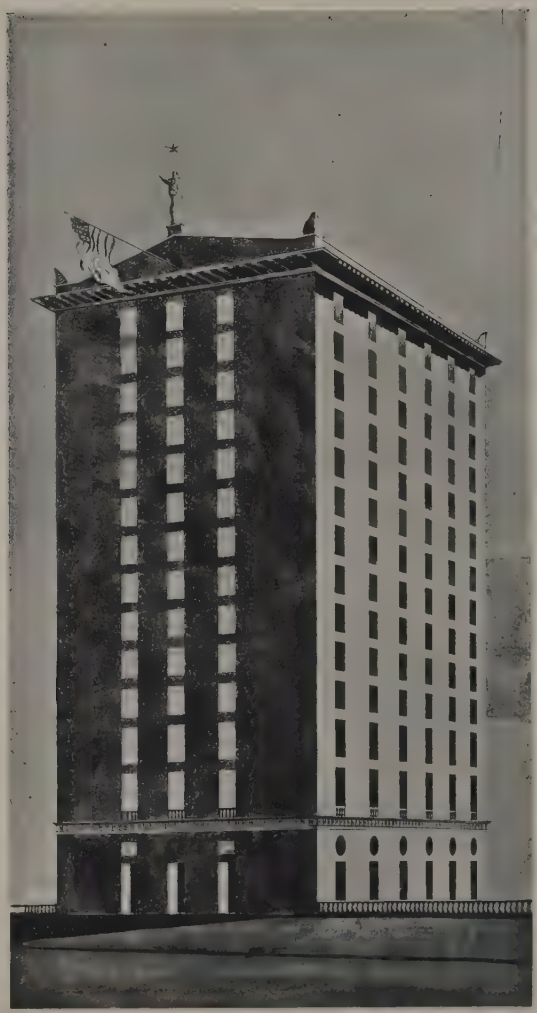

Plate Number 260

FRANCISZEK LILPOP
KAROL JANKOWSKI
Associate Architects
Warsaw, Poland

Plate Number 261

HUTTON & TAYLOR
Glasgow, Scotland

Plate Number 262

A. Hamilton Scott
John A. W. Grant
Associate Architects
Glasgow, Scotland

James Salmon
Glasgow, Scotland

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Plate Number 263

Plate Number 264

NICOLAS WASSILIEFF
Belgrade, Serbia

Plate Number 265

HONORABLE MENTION

PEDRO GUIMON EGUIGUREN
Bilbao, Spain

Plate Number 266

GONZALEZ VILLAR
La Coruna, Spain

Plate Number 267

R. S. RUTSCHI
Zurich, Switzerland

Plate Number 268

G. Niedermann
K. Hippenmeier
Associate Architects
Zurich, Switzerland

Plate Number 269

Herman Herter
Zurich, Switzerland

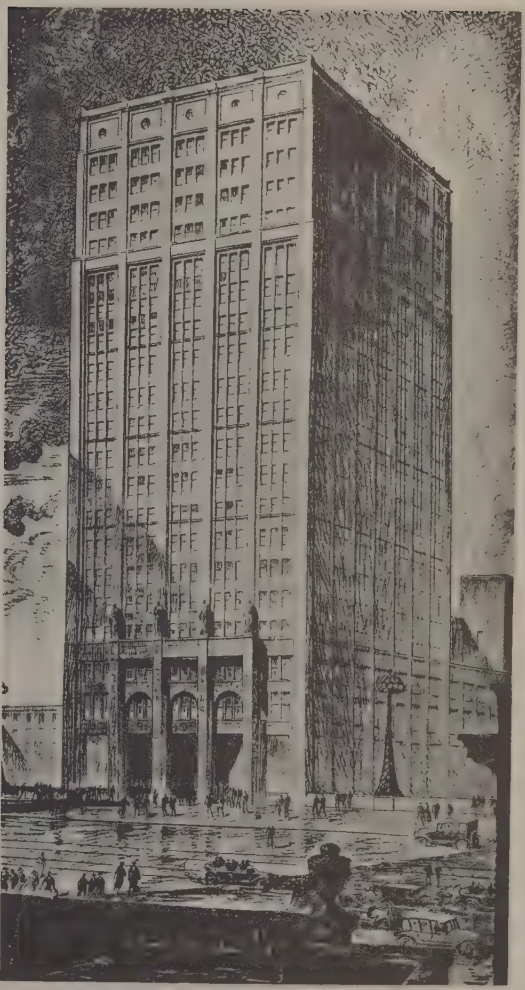

Plate Number 270

STEGER & EGENDER
Zurich, Switzerland

Plate Number 271

ALEXANDER GYARFAS
Zurich, Switzerland

Plate Number 272

P. Hurlimann
Argovie, Switzerland

Plate Number 273

Anonymous

Plate Number 274

ANONYMOUS

Plate Number 275

ANONYMOUS

Plate Number 276

ANONYMOUS

Plate Number 277

ANONYMOUS

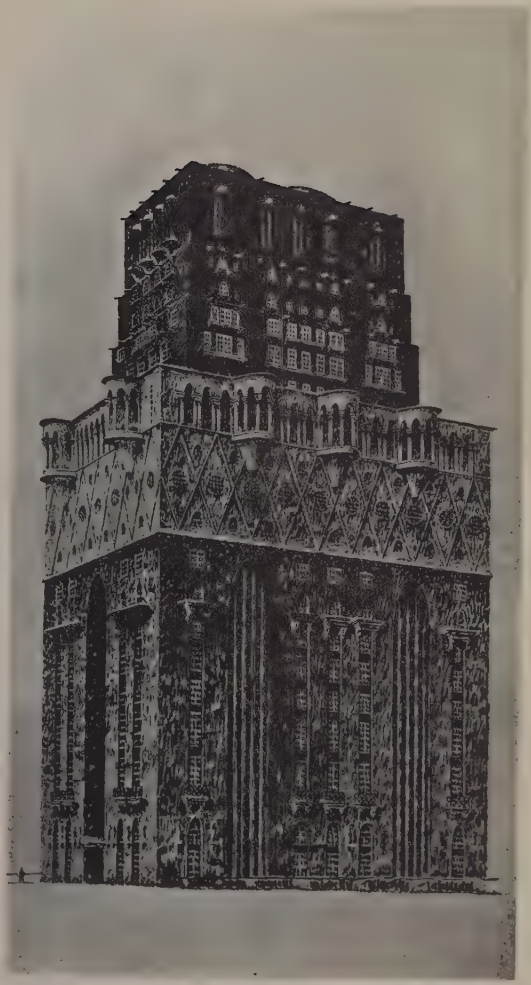

Plate Number 278

ANONYMOUS

Plate Number 279

ANONYMOUS

Plate Number 280

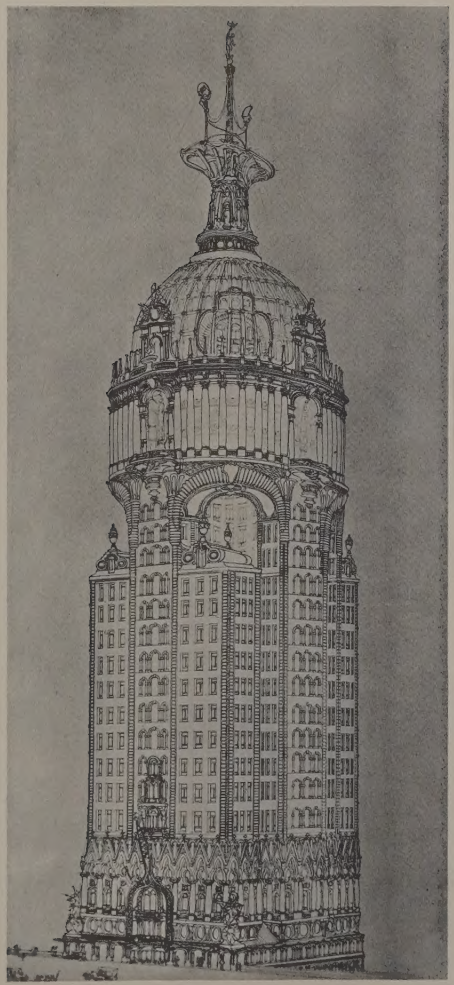

Plate Number 281

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ISBN 0-8478-0333-5